

IN THIS ISSUE: { SECOND ANNUAL CONGRESS OF BRITISH MUSIC SOCIETY REVEALS ENGLAND'S PHENOMENAL MUSICAL GROWTH  
"THOUGHTS ON BREATH, POISE, AND THE ELIMINATION OF FEAR"—BY CHARLES W. CLARK

# MUSICAL COURIER

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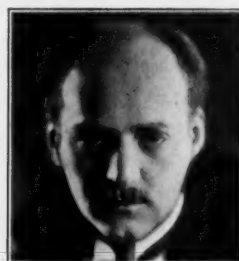
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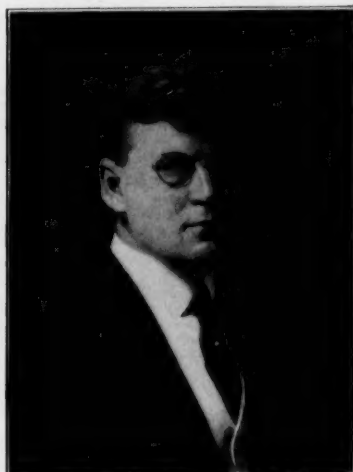
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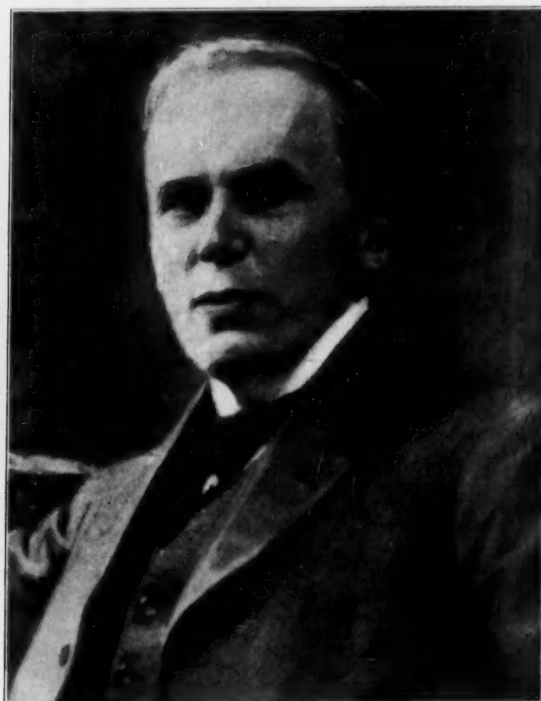
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## SECOND ANNUAL CONGRESS OF BRITISH MUSIC SOCIETY REVEALS ENGLAND'S PHENOMENAL GROWTH

Resolutions in Favor of Government Support—Bernard Shaw Livens Up Discussions—British and American Works Performed—Americans Guests of Honor at President's Banquet

London, June 20, 1921.—If proof were needed that Great Britain has once more taken her place among the musical nations of the world, the second congress of the British Music Society, which has just closed, provided it amply. It was not merely a congress in which many of the best minds of the country took counsel for the furtherance of the art, but a musical festival which on the whole may be regarded as highly successful from the artistic point of view. If that success did not find commensurate material expression in the attendance and interest of the general public, the reason must be sought in the economic crisis on the one hand and the excessive preoccupation of the English musical public with Russian music, which is the prevailing fashion just now.

The congress opened with an official reception of members and guests at Seaford House, the residence of Lord Howard de Walden, the president of the British Music Society, in Belgrave Square. A program of chamber music and songs, provided by the Chamber Music Players and Anne Thursfield, soprano, in an ideally intimate environment, emphasized at once the seriousness of present musical endeavor in England and the special tradition of English music, going back to the time when every gentleman's house contained its chest of viols. One was reminded that the ancestor of this same Lord Howard de Walden was the patron of one of the first chamber musicians, John Dowland, in the sixteenth century.

Every one of the five days of the congress proper, from June 14 to 18, brought its three events—debates in the morning, lectures and recitals in the afternoon and concerts in the evening. Stimulating discussions on "The State and Music," "British Music Abroad" and "The Place of Music in Education" brought to light interesting personal views and practical ideas, and resulted in the adoption of strong resolutions calling upon the government to abandon its negligent attitude towards art in general and music in particular. A general meeting of representatives and delegates outlined the course of action for the ensuing year, and the congress closed with the first meeting of a National Council of Music, to which the principal educational institutions and organizations of the country sent delegates.

The concerts comprised an all-British orchestral concert, an orchestral "plebiscite" concert, so called because the ticket buyers voted for the music which they most wanted to hear; two concerts of church music—in Westminster Abbey and Southwark Cathedral, respectively; a concert of modern English chamber music; another of old English music; and a recital of old English songs by John Coates, baritone. There was also an interesting lecture on "Scientific Research in Musical Instruments," by Dr. R. S. Clay, principal of the Northern Polytechnic, with practical demonstrations.

The climax of the festivities was a banquet and reception by the President and Lady Howard de Walden, at which the guests of honor included four well known foreign conductors, three being Americans—Walter Damrosch, of New York; Leopold Stokowski, of Philadelphia, and Adolf Tandler, of Los Angeles. The fourth conductor was Serge Koussevitzky. Mr. Stokowski was unfortunately detained in Paris and Ossip Gabrilowitsch, still another American conductor to attend the festival, was evidently not able to be present at the banquet. Prominent at the speakers' table, besides those named, were Lord Burnham, Dr. Sir Hugh Allen, head of the Royal College of Music; Dr. Eaglefield Hull, honorary director of the society;

Adrian Boult, Eugene Goossens and Joseph Bonnet, the distinguished French organist.

### THE BIG EVENT.

By far the most impressive of the various musical events was the orchestral concert of British music, conducted by



Photo © Lumiere, New York

### DUCI DE KEREKJARTO.

The young Hungarian violinist who came to this country last fall and scored a genuine popular success wherever he appeared. Kerekjarto is a disciple of the famous Hungarian master, Jeno Hubay, and also as a student had the benefit of the advice of Ysaye. His technical accomplishments are phenomenal and he is a fine musician as well. His repertory is exceptionally large. In particular he plays the music of his native land and the fascinating rhythms of Spain, as exemplified in the works of Sarasate, with unforgettable verve and warmth. For the coming season he will be under the direction of National Concerts, Inc.

Eugene Goossens and Adrian Boult. And the most impressive item of its extensive program was a new work by Gustav Holst, entitled "The Planets." It is a big work in every sense, big in thought and execution as well as extent, and it is destined to take its place among the best and most widely known of British compositions. Its no less than seven movements are entitled "Mars, the Bringer of War;" "Venus, the Bringer of Peace;" "Mercury, the Winged Messenger;" "Jupiter, the Bringer of Jollity;" "Saturn, the Bringer of Old Age;" "Uranus, the Magician;" and "Neptune, the Mystic"—titles sufficiently abstract to permit enjoyment of the music as music.

The composer employs a large apparatus in the big-

handed manner of the post-Wagnerians, concerns himself little with impressionism and "effect" for its own sake, and writes in the plastic, forceful harmonic style developed by Liszt, Tchaikowsky, Strauss and Scriabine. In the "magical" movement he pays a very frank compliment to Paul Dukas of the "Sorcerer's Apprentice." There is plenty of rhythmic energy and dynamic variety throughout, and some of the climaxes are irresistible. The first movement, "Mars," compels immediate attention by its uncouth power, and is well contrasted by the beautiful "Venus" episode which follows. An especially beautiful innovation is the employment of distant women's voices, a capella, at the close of the last movement—an effect unfortunately compromised in this performance by imperfect intonation.

### GOOSSENS' "ETERNAL RHYTHM" SCORES.

Next to this monumental piece, splendidly conducted by Mr. Boult, Eugene Goossens' "Eternal Rhythm," conducted by himself, made the greatest impression. The work has been heard before, and was, I believe, reviewed here on the occasion of its premiere last year. It is a most serious work, also with a semi-abstract "program," which had better be ignored, and it is especially welcome as signifying Mr. Goossens' emancipation from the Debussy influence and the growing assertion of an independent artistic individuality. Both the composers were tendered an ovation by the none too numerous audience.

Between these two works Cyril Scott played his own piano concerto, which by now is more familiar in American than here. It did not impress us as worthy of the fine-spun romanticism of his shorter works, which does not seem to bear spreading over large spaces, nor of the musicianship of his string quartet, for instance, lacking as it is in melodic distinction and profile. An altogether charming genre piece, however, was the romance for violin and orchestra by R. Vaughan Williams, "The Lark Ascending," though its obvious "naturalism" may be at once too obvious and too inadequate for post-impressionist palates. Josef Holbrooke's overture, "The Children of Don," performed in America under Frederick Stock, which opened the concert, is distinguished for its telling handling of the modern orchestra.

### AMAZING PROGRESS.

This concert, which an English critic has called the finest of the whole season, was an occasion of which any musical nation may be proud, and which, if we could overcome our prejudice against all-American programs, ought to have its parallel in America at least once a year. The progress which it records for the last few years in Great Britain is amazing.

Less fortunate in every way was the other big orchestral event, the so called Plebiscite Concert, on the next evening. The program was supposed to be international, that is, Anglo-American, with the addition of a German number chosen by vote from an international list. The choice fell upon Strauss' "Don Quixote" and proved most unfortunate, for the performance of this work requires more than ordinary technical finish and a certain "dash" on the part of the conductor. Neither the orchestra nor Hamilton Harty fulfilled these requirements. Lack of rehearsal no doubt was in part to blame; at any rate the performance at the end of the

program was an unmitigated bore, and showed that in quality of execution America is decidedly ahead of this country. I can't imagine an American audience putting up with anything so second rate. There was plenty of applause.

### MISREPRESENTING AMERICA.

Similarly unfortunate was the choice of the American numbers on the program, conducted by Walter Damrosch—three numbers from Carpenter's "Perambulator Suite" and excerpts from Damrosch's own "Iphigenia in Aulis." Neither of these works are in any sense representative American music. The former is a musical joke, not representative. (Continued on page 18.)

## GATTI-CASAZZA AND BODANZKY INVADE VIENNA IN SEARCH OF NOVELTIES FOR METROPOLITAN

Von Zemlinsky's "The Dwarf" May Be Given World Premiere in New York—Special Performance of Korngold's "Dead City" in Honor of the New York Impresario—Strauss Conducts Revival of "Don Giovanni"—Other Revivals—Wagner's Cycle at the "People's Opera"

Vienna, June 5, 1921.—The concert season just drawing to an end has been one of the busiest ever experienced even in this traditional musical metropolis. But while music has been practically "in the air" for the nine months past, the "big guns" of the concert stage have been curiously conspicuous by their absence. Busoni, d'Albert, Flesch, Casals, Elena Gerhardt, Lula Mys-Gmeiner, to mention only a few names most familiar with Vienna concert goers in recent years have shown little inclination to visit this "dead city" of ours, leaving their places to be filled by the all too many mediocrities and by the few newcomers of genuine worth.

### CLASSICAL MUSIC CLOSES CONCERT SEASON.

It was with all the greater joy, therefore, that the Vienna public has greeted the return, within the last few weeks, of Henri Marteau and of Huberman (who had to give five sold out recitals in the course of two weeks), and last, but by no means least, of Dohnányi, on his return from fresh American triumphs. He was the commanding figure of a "Week of Classical Music," the remainder of which was filled by Edwin Fischer, the excellent Berlin pianist, and by the Busch Quartet, headed by the intensely interesting Adolf Busch, a young violinist who on this occasion won new laurels by his noble reading of the Beethoven concerto. Dohnányi has lost none of his poetic charm, while even gaining, perhaps, in breadth of conception. He was given a rousing welcome.

In the orchestral field there have recently been a few events of particular significance. Bruno Walter, of Munich, appeared as guest conductor of the Symphonie Orchester, conducting, as a novelty, the "Prologue of the Nightingale" from Walter Braunfels' opera, "The Birds," successfully produced by the Munich Opera recently. Miss Ivogun, soon to become a member of the Chicago Opera Association, was a perfect interpreter of the piece, which is notable for its uncommon melodic inspiration and splendid orchestration. Our Philharmonic Orchestra, as usual, closed its regular season with a program devoted entirely to standard classics. For this concert Conductor Weingartner had chosen Schubert's C major symphony as the principal piece of the program, and it was played with the finish usual to this orchestra. But the fact can no longer be overlooked that, owing perhaps to the frequent absence of its regular conductor, the work of our principal orchestral body is no longer maintained at the matchless standard commensurate with the proud epithet once so readily bestowed upon this organization, which local patriots still like to term "the first orchestra of the world."

Let us mention in passing the appearance of little fifteen

year old Willy Ferrero, who came to Vienna hailed as a "sensation." He conducted a number of favorite orchestral pieces with a skill that seems almost incredible in view of his age, but on the whole his performance seems to be a matter concerning the average superficial concert-goer rather than the critically inclined. It compels admiration of the young fellow's drill rather than of his artistic genius.

### A NOVELTY FOR THE METROPOLITAN OPERA.

Among the foreigners of distinction, musically speaking, who are at present sojourning in Vienna in search of musical nourishment suited to American palates, there is to be mentioned first of all Artur Bodanzky. Vienna has seen little of him recently; in fact, since he left us some ten years ago to go abroad and ultimately to be called to the Metropolitan.

Mr. Bodanzky, at present at the summit of his international career, will not consider it an indiscretion if we confide to the American public a fact probably not generally known to them heretofore: It was at the Vienna "Theater an der Wien" that he started his career as a conductor of operettas, at the time when Lehár's "Merry Widow" first danced her way into the hearts of the populace inhabiting her native city. No less a personage than the late Gustav Mahler recommended the young man to the Prague Opera as a conductor of grand opera and therewith started him on his road to international recognition. Mr. Bodanzky is here seeing old friends, hearing new works and meeting musical celebrities.

Among the works he is procuring for the Metropolitan there is a new opera by Alexander von Zemlinsky, called "The Dwarf" ("Der Zwerg"). Zemlinsky, one of the young Austrian school of composers, at one time a colleague of Bodanzky at the German Opera at Prague (not to be confounded with the famous Czech National Opera of that city) and at present co-director of that theater, has composed several operas of which "A Florentine Tragedy," based on the one act fragment of Oscar Wilde, was moderately successful at the Vienna Opera some six years ago. If present plans materialize, which according to latest reports is practically certain, his recent opera is to have its first performance anywhere at the Metropolitan.

### EXPECTING GATTI-CASAZZA.

The announcement that the omnipotent chief of the Metropolitan is shortly to visit our city has created a veritable excitement among local operatic composers and singers, and Mr. Gatti will have a warm time hearing all the works and seeing all the artists anxious to come before his mighty presence. The Staatsoper is preparing for him a number

of special performances, and although a large portion of the company is at present reaping laurels at Budapest, he will find many things of interest here.

There is to be—in his honor, as it were—a presentation of Korngold's "Dead City," conducted by the composer himself and with Aagaard-Oestvig and Mme. Gutheil-Schoder in the leading parts. Mr. Oestvig, it will be remembered, created the part of Paul at the Vienna premiere. This young Scandinavian, who is not merely a tenor with a splendid voice but also a remarkable actor as well with a keen sense of poetic conception, might be an excellent acquisition for the big house on Broadway. Another artist Mr. Gatti will have an opportunity of hearing here is the American tenor, Albert Piccaver, who will shortly sing the part of Canio in "I Pagliacci" for the first time in his career.

### STRAUSS CONDUCTS REVIVAL OF "DON GIOVANNI."

Richard Strauss, whom Americans will soon welcome back after a long absence, has left Vienna for his summer seat at Garmisch, in the Bavarian Alps, to put the finishing touches on his new comic opera, entitled "Intermezzo." It is interesting to note that since the early days of his "Guntram," this will be Strauss' first venture as his own librettist. Prior to departing from the Vienna Staatsoper, to which he is not to return until after his American tourney, Strauss conducted for us a wonderful performance of his "Elektra," with Mme. Gutheil as an Elektra of tremendous dramatic power, and with Mme. Hafgren-Dinkela, of Berlin, as "guest" in the role of Chrysothemis.

Strauss' supreme effort of the season just ending, however, was his revival of Mozart's "Don Giovanni" at the Staatsoper. It is a well known fact that, next to his own compositions, the masterworks of Mozart are particularly dear to the heart of "Richard II," and this revival has proven this truth again. From an orchestral point of view the performance was nothing short of marvelous. It was particularly interesting to contrast Gustav Mahler's deeply tragic conception of the work with the more brilliant manner which characterized Strauss' reading of the immortal score. To Mahler, "Don Giovanni" was the tragedy of human passion and human vices. Strauss, truly Southern German that he is, conceives it in the vein of the opera buffa pure and simple, with animated tempi of an almost breathless dash.

In accordance with Strauss' conception of the orchestral part, the staging, which on the whole adopts the wonderful setting given the work by Gustav Mahler about fifteen years ago, has been subjected to few changes. The large dark

(Continued on page 13.)

## THE GREAT NORTHERN MUSIC FESTIVAL PROVES FITTING CLOSE TO HELSINGFORS' MUSICAL SEASON

Separate Concert Is Given Over to Each Country Represented for the Performance of Its Orchestral Works—Finland, Sweden, Denmark, Norway, Take Part—An Entire Sibelius Program—Northern Chamber Music—An Excursion and Banquet—1923 Festival to Be Held in Christiania

Helsingfors, June 10, 1921.—The last week in May was set aside here for the great Northern Music Festival, a fitting close to the Helsingfors musical season. This festival was held under the auspices of President Stahlberg, the chief of the Finnish Republic, and Sweden, Denmark and Norway sent their most prominent musicians to uphold the prestige and win new triumphs for their respective countries.

The festivities, the chief purpose of which was to bring about an intellectual and musical "rapprochement" between the four Scandinavian countries, opened with a magnificent banquet at which the well known Finnish conductor and composer, Prof. Robert Kajanus, the organizer of the festival, bade the visitors from the neighboring countries a hearty welcome. The friendly and homelike feeling which prevailed throughout the festival furnished another proof of the close psychological and spiritual relationship existing between these countries, and it was interesting to see the agile and polite Danes acting as intermediaries between the quieter Swedes and Norwegians on the one hand and the more introspective Finns on the other. On the following day began the musical events proper, which had been so organized that a separate concert was reserved for each country for the performance of its orchestral music. Besides these there were three chamber music concerts, presenting a mixed "bill of fare."

### ALL-FINNISH PROGRAM.

The first orchestral concert held in the "Solennitetssal" (Festival Hall) of the Helsingfors University was devoted entirely to Finnish compositions. The program commenced with Leevi Madetoja's symphony No. 2, op. 37. In this composition the young Finnish composer shows an astounding mastery of instrumentation and the technic of composition, to which is added a depth of personality and inspiration which give this work a permanent place among the best Finnish orchestral music. This was followed by Selim Palmgren's well known piano concerto, "The River," ably rendered by the young Finnish pianist, Ilmari Hannikainen. After Professor Melartin had conducted his beautifully colored symphonic poem, "Dromsyn" ("Dream Face"), the incomparable Jean Sibelius took up the conductor's baton and treated his listeners to a wonderful performance of his own youthful work, inspired by the Kalevala legend, "Lemminkäinen Goes Homeward." Scenes of the wildest enthusiasm followed and the composer was accorded a well deserved ovation.

Toivo Kuula (1883-1918), the genial Finnish composer, who unfortunately died prematurely, was represented by an elegiac epilogue entitled "The Slave's Son." This impressive and deeply inspired work received a masterful interpreta-

tion at the hands of Professor Kajanus. Axel von Kothen's "Singing Waves," for chorus and orchestra, exquisitely rendered by the Finnish Male Choir, and Professor Kajanus' well known symphonic poem, "Aino," in which the best Finnish male quartet, "Laulumiehet," took part, closed a memorable concert amidst great enthusiasm, frequent recalls and presentations of bouquets and laurel wreaths.

### THE DANISH PROGRAM.

A most interesting and well chosen program had been arranged for the Danish orchestral concert, ably representing the different phases and schools of Danish music. The first work, Louis



SCENES FROM THE NORTHERN MUSIC FESTIVAL AT HELSINGFORS.

(1) A boat load of Northern musical celebrities; Sibelius, Halvorsen and Schnedler-Pedersen are among those in the group. (2) Vestibule of the great hall. (3) A military band, playing Sibelius' "Finlandia," salutes the excursionists on the Island of Kulosaari. (4) The Great Hall of Helsingfors University, where the concerts were held. (5) Prof. Robert Kajanus, well known Finnish conductor, organizer of the Northern Music Festival. (6) Leaving for the excursion; Schnedler-Pedersen, the Danish conductor, is the man in the foreground with beard.

tion, but in spite of this fact there is a fine freshness about it which holds the attention of the listener. The orchestral leadership was in the hands of the well known Danish conductor, Schnedler-Petersen.

The piece de resistance of this concert was Carl Nielsen's "Hymnus Amoris," conducted by the composer himself. The vocal part was undertaken by the mixed Finnish choir, "Kansallskuoro," a large boys' choir, and, as soloists, Mme. Ingeborg Steffensen, Sylvia Schierbeck and Anders Brems—a really wonderful ensemble. Despite an occasional conservatism in his art, Nielsen's personality and originality are always prominent and of immense interest. In listening to this splendid work, in which Nielsen has given of his best, the listener becomes aware of the presence of a resplendent wave of warmth and deepest human love, such as is seldom met with in this generation.

#### THE NORWEGIANS' TURN.

The Norwegian concert began with Svendsen's second symphony, so well known and appreciated in all musical circles that criticism and detailed mention would be superfluous. Johann Halvorsen, the distinguished Norwegian conductor, interpreted the symphony with great beauty of expression. This mighty work was followed by Sverre Jordan's melodrama, "Feberdigte," consisting of poems by Knut Hamsun and containing much that is interesting and original. The composer's wife, the well known Norwegian actress, Magda Blanc, recited the poems with an almost overwhelming dramatic power, and both she and her husband, who conducted the work, were enthusiastically applauded.

A work which showed the distinct influence of French impressionism was A. Hurum's "Eventyrland" ("Adventure Land"), conducted by Halvorsen. Here and there this work shows efforts at real personal expression—expressionistic poppies cropping up in the cornfield of impressionism. Other works of his composition were executed in a masterful manner by Per Bolstad, a young Norwegian violinist possessing a remarkable technic. Johannes Haarklou's "Marche Heroique" and Ole Olsen's "Irmelin Roses," for soprano and orchestra, beautifully sung by Dagny Schjelderup, followed, and the concert closed with Halvorsen's delightfully fresh and typically Norwegian rhapsody, which showed that the vitality and picturesqueness which characterized the music of Grieg and Svendsen is not on the wane in their country.

#### NEXT THE SWEDES.

The Swedish concert began with Hugo Alfvén's brilliant fourth symphony in C minor, conducted by the eminent composer himself. This symphony is one of the most interesting Scandinavian works of recent composition and is in its nature impressionistic. Its portrayal of the beautiful Swedish scenery by means of characteristic orchestral tone color serves only as background to the symbolic representation of the life of two lovers. The two (wordless) vocal parts representing the lovers were effectively sung by Greta Söderman and Vaino Sola.

Wilhelm Steinhammar's beautiful second piano concerto in D minor was brilliantly rendered by the Swedish pianist, Zelmica Asplund, whose poetical expression and technical

supremacy were the object of universal admiration. The orchestra was conducted by Adolf Wiklund, who also conducted his own symphonic poem, "Summer," with great success. Natanael Berg's "Pezzo Sinfonico" showed that the younger Swedish tone poet's poems have many ideas of importance to communicate. The close of this concert was marked by the presentation of a laurel wreath to the Helsingfors Orchestra in recognition of the splendid manner in which it had acquitted itself in the execution of the long and strenuous programs.

#### AN ENTIRE SIBELIUS PROGRAM.

The fifth and last orchestral concert of the festival was devoted entirely to the works of Jean Sibelius, whose characteristically Finnish music is, in spite of its national aspect, of such immense human interest. The composer, who conducted throughout the evening, first of all presented his inspired fifth symphony—a model of clearness—and then the powerful symphonic poem, "Pohjolan's Daughter." This was followed by four of the delightful "Scenes Historiques," and the concert closed with the magnificent choral work, "The Song of the Earth" (Maan virji), which seems to create itself and rise spontaneously from out of a resplendent ball of fire. The Finnish mixed choir, "Suomen laulu," which must not only be regarded as the finest north European choir, but which has serious claims to world supremacy, performed the work in a manner above all criticism.

At the close of this concert a deputation consisting of representatives from all the Scandinavian countries presented the master with a laurel wreath, and unprecedented scenes of the wildest enthusiasm were witnessed. This concert showed that the high esteem with which Jean Sibelius, one of the most powerful personalities in the ranks of the living composers, is regarded in northern Europe, and that the world wide fame, which has now long been his, is fully deserved.

#### NORTHERN CHAMBER MUSIC.

The first chamber music concert contained compositions representing all the countries participating in the festival. Sweden was represented by a string quartet, No. 3, in A flat, by Richard Ohlsson, a work of many interesting personal traits, artistically rendered by the Swedish Ruthström Quartet, consisting of Julius Ruthström, Carl Magnusson, Fröwald Erdtel and Carl Lindhe. The Norwegian music performed consisted of three of Grieg's beautiful songs and four less important but nevertheless highly artistic songs by Johan Backer-Lunde, which Mme. Dagny Schjelderup interpreted in her fresh and lovely manner.

The performance of a well sounding piano trio by the Danish composer, J. P. Lange-Müller, was remarkable for the wonderfully effective ensemble formed by Mme. Gunna Breuning-Storm, Mme. Johanne Stockmarr (pianist) and Paulus Bache (cello). Jean Sibelius' genial string quartet, "Voces intimae," recognized as one of the finest string quartets of the present day, represented Finland, and the quartet composed of Messrs. Hannikainen, Halonen, Lindelöf and Fohström interpreted the work in a manner which made a powerful impression upon the listener. The excellent Finnish vocalists, Alma Kuula and Irma Tervani,

rendered several Finnish songs by Järnefelt, Pohjanmies, Kilpinen and Merikanto, with fine success.

The second chamber music concert, taken on the whole, was of less interest than the first. In addition to Danish songs by Fini Henriques, Paul Schierbeck, and Norwegian songs by Eyvind Alnaes, a violin sonata in E flat, by the Finnish composer Bengt Carlson, a Swedish string quartet by Kurt Atterberg, and a piano quartet by Andreas Haller were given a hearing. Carlson's work is written with considerable technical skill and abounds in interesting tone coloring, but on the whole fails to make a deep impression. The sonata was excellently interpreted by Leo Funtek (violin) and Karl Ekman (pianist). Henriques' and Schierbeck's short songs are typical Danish romances, whose one fault is that they incline too much to the sentimental. They were well interpreted by Anders Brems.

Kurt Atterberg's quartet was undoubtedly the most important work of the evening. The work is well matured and in its composition shows surprising technic and originality. The execution was in the hands of the excellent Ruthström Quartet, already mentioned above. Eyvind Alnaes' six characteristic songs were interpreted by the Norwegian vocalist, Dagny Schjelderup, and Andreas Haller's piano quartet was performed by Julius Ruthström, Fröwald Erdtel and Carl Lindhe, with the Swedish pianist, Zelmica Asplund, at the piano.

The last of the chamber music concerts commenced with Gustav Helsted's conservative string quartet in F minor, which was given a fine performance by the Breuning Quartet. Christian Sinding's violin sonata in D minor, op. 99, a typically vital Sinding composition, was given a successful interpretation by the Norwegian violinist, P. Bolsted, with Waldemar Alme at the piano. Hjalmar Borgström's well written piano quintet did not arouse great interest, but on the other hand his countryman, Monrad-Johansen, in the performance of his own short bizarre piano suite, met with considerable favor.

The Borgström quintet was interpreted by Messrs. Alme, Funtek, Weisman, Laurila and Öfverlund, a striking ensemble. The talented Swedish opera singer, Greta Söderman, gave a delightfully effective interpretation of songs by the young Swedish composer, Peterson-Berger, while one of Finland's most eminent vocalists surpassed herself in songs by Ernst Linko, Melartin and Sibelius.

#### EXCURSION AND BANQUET.

Aside from the purely musical events, there was an excursion into the beautiful surroundings of Helsingfors (which seemed to have put on their best summer apparel specially for the occasion), in which all the musical representative and many Finnish participants took part. Among other places the well known casino on the Isle of Kulosaari was visited, first of all to enjoy the magnificent scenery for which this island is noted, and secondly (but probably of equal importance) in order to partake of luncheon. During this most important proceeding a Finnish military band, under the direction of Major A. Apostol, the musical director in chief of the Finnish army, played selections, including Sibelius' "Finlandia" and the national anthems and folk songs of all the Scandinavian countries. After lunch-

(Continued on page 8.)

## Thoughts on Breath, Poise and the Elimination of Fear

BY CHARLES W. CLARK

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What is singing? A means of expression in speech through the power of the sustained human voice.

What is the support of the human voice? Breath control.

How do we get this control? Through the mentality, first of all.

Common sense says congestion in any and all things is bad. Congestion of muscles or breath is bad. Congestion of ideas is bad. Common sense says simplicity in all things is good, and let your watchword be honest simplicity. One of the stumbling blocks in good breathing is the suggestion to the mind, "take breath." We do not take breath at all. It is given us as soon as we are ready to receive it. After we have it we are afraid it will get away. We begin at once to try to choke it to death, and by the time we get it (black in the face) our muscles are so set that we cannot release them in order to receive the breath that is waiting.

What child would come to a man who stands aloof, arms folded, red in the face with anger? Open up your breathing arms with honest joy, and breath will rush to you, as a child rushes into outstretched arms when it knows they are open from the heart. Do those arms close in on the child and smother it and force life out of it for fear it will get away, even if one wants to keep it there? Has one no more confidence in one's strength than to think that necessary? No, we hold caressingly, but with strength, nevertheless. The child may be struggling to get out; do we get excited, frightened, and close in on it, hurt it, cause it to lose its breath with fear? Of course, if we open our arms to an over-grown child it might break away and run, therefore I should size up the child first and start out with a small one until I had strength to take care of all comers with ease and release them with equal ease. Instead of thinking continually of taking breath, learn how and when to release what is left when one has finished with it.

#### POISE.

A common fault with singers is thinking that their part of a composition is all there is of importance. They do not realize that rhythm never stops. When they see a rest, that means to count time until their next note. Consequently they are nervous and hold the breathing muscles until time to sing, and therefore, instead of being ready to sing, they are breathing. All of this takes away from poise. Knowledge will give poise. Poise is often misunderstood to mean relaxation, when it is the very opposite. No one ever sang well with complete relaxation. We hear it said so often that an artist sang with perfect

relaxation. Teachers who use this expression mean well, but are a long way from truth. I do not mean that they lie. One may tell a pupil to relax the jaw or any part of the body that is overworking, but "perfect relaxation," as a phrase applied to singing, does more harm than good. Perfect poise is strength, while perfect relaxation is weakness. Perfect poise means, first of all, strength of mind, without which there cannot be control and harmonious action of the body. Perfect relaxation means, first of all, weakness, devaluation, inharmonious bodily action, causing fear and its resultant complications. Learn how to control and release at will rather than how to take and hold a breath. Ninety-nine times out of 100 when one's breath gives out it is because one has taken more than is needed. This goes back to my original statement, that breath comes to us when we are ready to receive it. Now because it is there waiting to be received, help yourself to just as much as is needed, and no more. It is surprising how little is needed to sing on. Breath is like the Irishman's flea, when you try to take hold of it, it is not there. One cannot take hold of air. One can take hold of a rubber ball filled with air, because there is something to resist the pressure. But to grasp air itself is manifestly impossible.

#### FEAR.

In the preceding paragraph I spoke of complete relaxation being the cause of fear. Fear, in fact, is one of the greatest things we have to contend with in singing. Most of us think that "I am the only one that is afraid." That note is the only note that is any reason for fear.

Each singer thinks he is the only one to be afraid. How are we going to get over that? I do not believe there is any fear of singing that is going to hurt us. It is an interest and without that interest our singing could not be worth powder to blow it up; without that, singing would not interest one at all. The only thing to do is to utilize that interest, learn to control it. Then try to get control over it. There is only one way that we can control it and use it; that is to know what we are going to do and learn to control this energy—use it as the quality of our own interest in what we are doing. If you kill it you have not any interest in what you are doing.

Learn first what you are going to do—the words and the expression as you wish to convey them to your hearers. Let the music alone until you have worked it out. Learn it as an actor would recite it or a good elocutionist. A good elocutionist is one who does not rant very much, but gives meaning without ranting. A big actor is not the man who is violent.

If you get up before an audience and your throat seems to be full of you know not what, there are some few little

things that can be done. Think back. How well you knew your subject yesterday! There is no reason why you should not know it just as well today. Take a few deep breaths. Hang on to the thought that you did know it yesterday and there is no reason why you cannot know it as well today. And after that breathing, don't try to think of the words coming next for one second, because you knew yesterday what was coming next just as well as the voice part. Trust that these wheels are going to fit and say "La-la" until it does come. Think only of the work and not what people are going to say. I do not mean to disregard what people are going to say, but think of doing the thing as near right as you know how and not only of what they are going to say. People are pretty sure to say that it was well done if we start out to work at it with that idea that we are going to do a thing for itself and not for anybody.

#### DEPEND ON YOURSELF.

So do not let the public enter into it. The more you can keep yourself or anybody else out of it, the better. Listen to yourself and see if what your voice says is conveying your meaning. Learn the words and try to express that thought. In learning your words, recite them aloud the same as if you had an audience, so that you may throw the thought of self to one side.

Remember that everyone in your audience wishes to help you. There is not one here who would wish that the one on the platform should fall down. It is a very simple thing to sing among friends. I know that I can sing better before musical friends than I can before an unmusical audience. I do not believe there is any artist who ever wishes to hear anything but the best. If he does he is not a true artist. And he is going to make allowances for any slip the artist may make. There is another way to get control of your nerves. It is to know that people are friendly to the best you do and learn they are going to make allowances.

People have said that they never think of me being nervous. I feel hurt about it. I do not sing well when I am not nervous. I know that I never get up to sing that I do not do the best I can. I never get up without a feeling that I am doing the best I can; but I do not believe anybody ever gets up with the feeling that the thing might not come off right.

I went to sing in a church on the south side, and the only thing that saved me was that I had on a long frock coat. Only one knee gave way. I had to stand on one foot and let the other one shake. Let it shake; the more you try to hold it the worse it shakes. The only thing to poise is the breath—not the voice. And perfect poise means the elimination of fear.

## HELSINGFORS

(Continued from page 7)

con a visit was made to the fortress of Suomenlinna with its memories of days of oppression, of such vital interest to the northern countries. The excursion was of special value, inasmuch as many new and warm friendships were made between the various musicians.

At the close of the festival a farewell banquet was given in the Hotel "Societetshuset" under the patronage of the wife of the President of the Finnish Republic and all the diplomatic representatives of Denmark, Sweden and Norway. The festival again proved that the northern countries possess a highly developed musical art, and that they are leaving no stone unturned in their studies and enthusiastic labors to bring about its further development. The next Northern Music Festival has been fixed for 1923 and will be held in Christiania.

YRJÖ KILPENEN.

## Mary Jordan Honored

The following copy of resolutions and a letter from the Douglas County Post (Omaha, Neb.) of the American Legion, sent to Mary Jordan, the contralto, is complimentary as well as interesting:

Omaha, Nebraska, June 15, 1921.

Dear Miss Jordan:

This is a letter that yesterday was sent to Col. Klen, chairman of the entertainment committee for the Legion Convention at Kansas City:

Dear Sir:

"At a meeting on June 9, of the executive committee of the Douglas County Post of the American Legion, the following resolution was unanimously passed: 'The Douglas County Post of the American Legion, through its executive committee, expresses its unqualified satisfaction with the concert presented by Miss Mary Jordan at the Brandeis Theater, Omaha, Nebraska, May 24, 1921, under the auspices of the Post; recommends her most highly to other Legion Posts, and thanks her for her voluntary assistance at the Memorial Day exercises of the Legion.'

"In as much as there is a possibility of Miss Jordan's singing for the convention, we are very desirous that you have this information concerning her appearance here.

Yours fraternally,

(Signed) HARRY C. HOUGH, Adjutant

ROBERT C. BURNS, Chairman, Concert Committee."

I most certainly hope that our section may have some influence, and that we have an opportunity of hearing you again at Kansas City, and I want to assure you that our pleasure is more personal than "unqualified satisfaction."

Yours sincerely,

(Signed) HARRY C. HOUGH, Adjutant.


The probabilities are that Miss Jordan will appear as the soloist at the convention of the American Legion, to be held in Kansas City on October 31 and November 1 and 2.

## Werrenrath Scores in Plainfield

When Reinald Werrenrath sang in Plainfield, N. J., recently, he included on his program a group of songs by Grieg, sung in the original language, which attracted a large Scandinavian attendance. The same group, when given by the baritone at his first London recital of this season, called forth special critical praise. The Plainfield News of May 19 speaks of Mr. Werrenrath's "voice of exceptional quality," "rich, round tones of lyric quality," of his "audience's increasing delight and enthusiasm as the program proceeded until at the closing number the applause was irresistible," and that throughout he "inspired insistent applause." The recital was given under the auspices of the Recreation Athletic Club.

## Mischa Violin Dates

Some of the dates recently booked for Mischa Violin include Carnegie Hall (New York City), Sunday evening, October 9; Boston, Mass., Wednesday evening, October 19; Chicago, Ill., Sunday afternoon, October 30; Philadelphia, Thursday evening, November 10, and Carnegie Hall (New York City), Saturday evening, November 19.



Frederick Hunter

TENOR

"One rarely hears in oratorio a better tenor."

—Baltimore Evening Sun.

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## MENGELBERG CONDUCTS POSTPONED PERFORMANCE OF "PASSION" MUSIC IN AMSTERDAM

Usually Given on Good Friday, Those in Charge Preferred to Wait Until the Great Conductor's Return, Thus Defying Tradition—Fewer Musical Events Take Place as Summer Sets in—Betsy Schrik Makes Recital Debut—Thibaud Returns After Eight Years' Absence

Amsterdam, June 8, 1921.—Musical events of importance have become rarer with the approach of summer, and the Concertgebouw is frequented but little by music lovers these days. There are still, however, popular concerts twice weekly under the leadership of Cornelius Doppe, which are always well attended. These performances continue until the beginning of August; then follows a complete cessation of orchestral concerts in Amsterdam. But even in that month the Residentie Orchestra from The Hague holds a series of summer concerts in Scheveningen.

The last few performances here under Mengelberg's leadership were of considerable importance. The "Passion According to St. Matthew," given in conjunction with the Tonkunst Society, the finest choir in Holland, deserves special mention. The great work is usually performed on Good Friday, but owing to Mengelberg's absence in America, tradition was defied and the performance was postponed until his return.

There are many people who criticize Mengelberg for his employment of such forces for the rendition of a work which in Bach's days was performed with a mere handful of instrumentalists and vocalists. In spite of this criticism, however, it is a fact that a conception of another age, differing as it may from the original, is none the less authentic if it is sincere. The work as Mengelberg gave it was as near perfection as one could imagine, and it was amazing to witness the ease with which the colossal proportions were controlled by the conductor. The chorus possessed a beautiful tone and sang with a thousand different degrees of light and shade, a wonderful example of well trained ensemble. Added to the excellence of the orchestra, the performance was enhanced by the harpsichord playing of Wanda Landowska, a well known pianist and interpreter of ancient music. This artist succeeded in bringing many latent beauties of the work to light. The soloists were mostly prominent Dutch vocalists.

The second part of the program was in strong contrast, the work performed being Richard Strauss' "Don Quixote." Marix Loevensohn rendered the cello solo in his customary masterful manner, with a fine sense of feeling for its varying moods.

## Frieda Klink a Busy Artist

Frieda Klink has gone down to Deal Beach, one of the most delightful resorts on the New Jersey Coast, to spend the summer—to be exact, that part of the summer when she doesn't have to be elsewhere, for she is one of the two soloists chosen by Edwin Franko Goldman to appear at the concerts which his splendid band is giving for the third season on the Columbia University green. Miss Klink will sing at ten of these concerts during the summer months, finishing in August. Then she hopes to go to Schroon Lake for the month of September and coach, as she does every summer, with Oscar Seagle who has been



FRIEDA KLINK SUMMERING,  
At Elberon, N. J.

her only vocal master through her whole career, except when she first began in her Indianapolis home, working for a while with Glenn Friermund, also a disciple of Seagle's in singing and teaching.

Frieda Klink was not always a singer, although she always had the splendid contralto voice which won her such great and emphatic success before she was twenty-five years old. She was born in Indianapolis, although, peculiarly enough, she has turned out to be a singer instead of a writer. Her father died when she was in her early teens and all of the large family had to turn in and help in the millinery business which he owned; but Frieda had already set her heart on becoming a singer and as she trimmed hats she used to work mechanically with her hands, her eyes always fixed on an operatic score or song

## YOUNG VIOLINIST IN DEBUT.

Prominent among musicians here is the violinist, Oscar Back, formerly of Brussels, whose position as a pedagogue has now been long recognized both by artists and students. The most prominent of his many pupils is Betsy Schrik, a young member of the Concertgebouw Orchestra, who made her debut as soloist with that organization in a recent popular concert. She played the Ambrosio concerto with a fine and beautiful tone and in excellent style, meeting with considerable favor with the crowded audience.

## THIBAUD RETURNS.

After an absence of eight years, Jacques Thibaud has returned to Holland. Although he has always been an extremely popular violinist with the Dutch musical public, he did not attract so great an audience as one would have expected after the tradition and memory of his glorious playing which he left behind him. Yet this artist, who, if not representing the French school of violin playing, must certainly be regarded as the ultra-refined type of the modern French violinist, has lost none of the charm of his art. On the contrary, it was noticeable that while his former playing was characterized by a somewhat nonchalant elegance, there is now something more inspired, more serious and of greater depth in his interpretations. His tone has become more powerful, without losing its roundness and warm and penetrating timbre. While at times he plays with an almost exaggerated breadth, his interpretations are always things of beauty and a pleasure to listen to. Everything seems to come directly from the heart of the artist, and as such it goes straight to the heart of the listener, who remains spell-bound under the charm of this great talent. To hear Thibaud play a well known composition of Mozart is a revelation. In compositions of Lalo or Saint-Saëns he revels in having an opportunity of displaying his aristocratic elegance of rendition. In the opinion of the writer, however, he surpassed himself in his performance of the "Poème," by Chausson. It is superfluous to add that technical obstacles do not exist for Thibaud. Listening to his playing, one almost forgets the difficulty of the pieces which he is performing.

E. v. G.

propped up on the table in front of her, learning the words and music by heart. She studied with Mr. Friermund whenever she could find the time, and when she was only sixteen, her rich voice and ability to sing gained her a church position in her native city, local concert engagements and an opportunity to sing the contralto role in the Verdi "Requiem" at the Athenaeum, which was such a decided success as to assure her that she was fitted for a wider field. She left soon after to begin several years of earnest work with Oscar Seagle.

Frieda Klink luckily did not make the mistake which so many young singers do—that of being impatient. She worked steadily and earnestly until she had really acquired a mastery of her art. Not until then did she appear again before the public, but knowing herself to be ready, in 1919 she accepted a position as contralto soloist in a prominent New York church and was engaged by the Society of Friends of Music to sing under Bodanzky's direction Mendelssohn's aria "Inferno," a most difficult number seldom heard nowadays. She acquitted herself of the task with distinction. In 1920 there were various public engagements which gradually brought her to the fore, including the contralto part in the annual Christmas performance of "The Messiah" in Indianapolis which she has sung for the last three years.

January, 1921, found her giving her first New York recital. It took place at Aeolian Hall and brought her a long list of complimentary criticisms, couched not in the usual vague terms with which a debutante is greeted, but serious, earnest and highly favorable discussions of her art. The impression she made brought results at once. The well known managerial firm of Haensel and Jones sent for her and arranged to take care of her affairs. Her most prominent engagement in New York this spring was her appearance as a soloist in Elgar's "Dream of Gerontius" at the great spring festival of the New York Oratorio Society with Walter Damrosch conducting, when she confirmed the fine impression made at her recital. There were numerous other engagements, including a recital in Indianapolis on May 20 which resulted in an immediate re-engagement at that city, where she is to open the annual course of the Matinee Music Club on November 9 next. She was also engaged as the contralto of the Collegiate Church of St. Nicholas on Fifth Avenue, one of the best appointments in the metropolis. Summer Sundays will not find her idle either, for she is to sing regularly at the Elberon Memorial Church in Deal, and is also engaged for one of the weekly concerts at Ocean Grove.

Frieda Klink's success and her way of winning it is a lesson to all young artists, especially to those impatient and hot-headed ones who expect to become Carusos or Schumann-Heink's after a scanty year or two of so-called preparation. Miss Klink has spent nearly ten years in climbing to the enviable position that is now hers, but every step has been onward and upward. Her success is founded on the possession of an unusually beautiful voice and the ability to use it excellently, and it is a success which is bound to spread and develop in the future.

## "On the Campus" Sousa's Latest

John Philip Sousa, Lieutenant Commander, U. S. N., has done it again. His latest march, "On the Campus" (Sam Fox Publishing Company, Cleveland), is a tuneful vigorous number reminding one of the famous early Sousa marches which have become real classics of their kind. This march has an attractive song-like melody in the trio to which appropriate words have been written by Helen Sousa Abert. Dedicated "To Collegians, past, present and future," it is bound to have a tremendous vogue with them and with the great public that loves a toe-tickling, inspiring march.

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## CINCINNATI ENJOYING ITS ZOO GRAND OPERA SEASON

Eight Weeks' Season Opens Brilliantly with "Carmen"—  
Symphony Orchestra Plans—Studio Activities

Cincinnati, Ohio, June 28, 1921.—Cincinnati, like so many other cities, is enjoying its heated spell, and the season for musical productions has come to a close for the most part. However, the one big event here is the Zoo Grand Opera, which will continue for eight weeks, the initial performance being given on June 26, when a large gathering of music lovers was present to greet the performers, notwithstanding the fact that the day and evening were unusually warm. The opening bill was "Carmen," Bizet's ever popular opera, and the beginning of the summer season was most significant of what can be expected for the coming weeks.

The opera season last year gave a fair idea of just how much the residents of this section appreciate summer opera of a high class, and the fact that it was so successful then is one reason for the belief that, with a decided improvement in the present season's efforts, this season will prove to be a most notable undertaking. Cincinnati is one of the very few cities that have thus far tried out summer opera on a somewhat elaborate scale, and the improvements which have been made at the Zoo add to the possibilities. The location of the park itself is admirable, being easily reached by many, with a theater fitted in a particular way for the best effects, and this insures the still greater artistic and financial success of the undertaking which has now passed the experiment stage.

Under the direction of Ralph Lyford a competent company of singers has been gathered together. This was given practical proof on the first appearance.

The title role in "Carmen" was taken by Henrietta Wakefield, who at once proved to be a favorite with the audience. Her rich contralto voice seems well suited to the role's demands and she has in addition a pleasing personality. As Don José the appearance here of Romeo Boscacci, who is new to local audiences, was an agreeable surprise. He possesses a pleasing tenor voice and his singing was admirable. Another artist who was well received was Greek Evans, possessing as he does a fine baritone voice; he sang the part of Escamillo with vigor. As for the local artists, honors were won by Clara Thomas Ginn, who took the role of Micaela, her clear soprano voice proving to be one of the delights of the evening. Other singers, including Vernon Jacobson, Marcella Menge, Natalie Cervi, Italo Picchi, Nettie Howard and John Niles, proved meritorious.

The chorus was not only well trained, but possessed the degree of volume to produce the desired effects. Under the direction of Mlle. Ella Daganova the dancers were an enjoyable part of the performance. The orchestra, made up of members of the Cincinnati Symphony Orchestra, added the fitting touch to make the evening a most delightful one. At the close of the second act Director Ralph Lyford, with the singers in the leading roles, was given an ovation, he being presented with a floral tribute.

Among the recent arrivals here as part of the Zoo opera aggregation are Salvatore Sciarretti, tenor, and Mario Yalle, baritone, who were among the popular artists at the Zoo last season. They are to appear in leading roles during the season. Signor Sciarretti is accompanied by his young daughter, Elena Sciarretti, who came to this country from Naples; she recently graduated in that city with honors as a concert pianist from the Naples Conservatory, and is to appear in concert in the United States. Signor Valle, who closed the season with Fortune Gallo's opera company, is to be joined by his wife and little son, who made a number of friends here last season.

### NOTES.

Contracts have just been closed for a ten day tour in Wisconsin and the northwest by the management of the Cincinnati Symphony Orchestra for the early part of next season. There are a larger number of requests being received for the appearance of the orchestra than can be cared for, and the popularity of the organization is continually increasing.

While spending the summer at Brussels, Eugene Ysaye, conductor of the Cincinnati Symphony Orchestra, will be the guest of the King and Queen of Belgium part of the time, and will also take part in a musicale to be given by the Queen. She was a former pupil of Mr. Ysaye, being a violinist of ability.

The progress made at the College of Music with the summer master classes has been most encouraging. The fact that three renowned musicians have been procured as guest teachers only adds to the reputation of the institution, and students have come from all parts of the country. To

the fame of Clarence Adler and Giuseppe Campanari can be added that of Charles Heinroth, the American organist, who is proving to be a drawing card for a number of students on this instrument.

Sidney C. Durst, who will be at the head of the theory department of the College of Music next season, is now in Spain. He is one of the first organists in this country to discover the singular charm of Spanish music, and has edited a number of American editions of Spanish music.

Albino Gorno, dean of the faculty of the College of Music, is spending his summer vacation at Quebec, Canada.

Mme. Louis Dotti, who will rejoin the College of Music in the fall, as voice teacher, has gone to Chicago for a time in order to make her plans for coming to this city to reside permanently.

Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, accompanied by Mrs. Heermann, will spend a portion of the summer in Northern Wisconsin, where they have a fishing cottage.

A series of lectures was begun recently by Burnett Jordan at the Cincinnati Conservatory of Music, to be given every Wednesday morning. These are in the nature of lecture-lessons, and are planned upon Mr. Jordan's system of scientific hand training for the acquirement of piano and instrumental technic.

Miss Peterson has a clear and sweet voice, and she has evidently the fetish of the tone, fine at any cost, well developed. She has an agreeable personality in singing. . . She is extremely correct, and her performance is elaborately finished.

—Los Angeles Times.



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## MAY PETERSON

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Beulah Davis, of the Cincinnati Conservatory of Music, has been appointed organist and director of the choirs of the Clifford Presbyterian Church.

Emma Beiser Scully, Cincinnati composer of piano works, played her own composition, "Transcription of War-Inspired Melodies," before the Mothers of Democracy Club at Memorial Hall some days ago. She also played a number of her lighter compositions on this occasion.

Joseph Elliott, solo clarinetist of the Cincinnati Symphony Orchestra, has returned from a six weeks' visit to his parents near San Diego, Cal.

Olive Villiers was recently graduated from the Cincinnati Conservatory of Music, both on the piano and organ, in addition to taking up collateral work under Edgar Stillman Kelley, George Leighton and Ralph Lyford. She came to Cincinnati two years ago from Honolulu so that she might fit herself for musical work at her home. She will leave for Honolulu where she will become a member of the faculty of Oahu Conservatory. She recently gave an organ recital playing compositions by some of the masters.

The pupils of J. Alfred Schehl appeared in a violin and piano recital some evenings ago at the Knights of Columbus auditorium, Price Hill.

Elizabeth Cook presented her pupils in a piano recital recently.

Mr. and Mrs. Philip Werthner presented their pupils in an interesting recital at Library Hall, Walnut Hills.

There was a delightful recital given by the piano pupils of Evelyn Kennedy at the Fort Thomas, Ky., Woman's Club Auditorium.

The pupils of Charles J. Young were heard in a recital of piano selections at Memorial Hall. The program was varied.

A recital by the pupils of Lawrence Hess was given at the Price Hill Library Hall, which was of varied character. Elizabeth Hess contributed a number of songs.

Edna E. Byard presented her pupils in a piano recital in the Library Auditorium, Hyde Park.

The annual commencement of the Madame Tecla Vigna's School for Singing was held some time ago at the Woman's Club auditorium. Five students were awarded diploma honors.

The annual outing of the Monday Musical was held at Coney Island. The following officers were elected: Mrs. Charles Towne, president; Agnes Schath, first vice-president; Mrs. Burton Wingate, second vice-president; Mrs. Harry Metz, corresponding secretary; Mrs. W. Clarke, recording secretary; Mrs. Albert Mannen, treasurer.

Laura Strubbe presented her pupils in a piano and vocal recital recently at North Cincinnati Library Hall.

An operatic recital was given by the pupils of Leo Thuis at the Cincinnati Woman's Club.

The Metropolitan College of Music gave its commencement program at the Woman's Club auditorium. Operatic selections and other vocal and instrumental pieces were rendered.

Olaga E. Prigge presented her pupils in a recital at the Norwood Library auditorium.

The pupils of Miss Edith Crosswhite appeared in a recital at the Carnegie Library Hall, Norwood.

Margaret Bronson presented her pupils in a recital at the Madisonville Baptist Church some evenings ago. W. W.

### Prihoda's Second American Tour

Vasa Prihoda, the Czech violinist, who was heard in this country for the first time last season, will return early in October for a transcontinental tour, many engagements of which have already been booked by his manager, Fortune Gallo. Prihoda will give three New York recitals. Among the cities in which he will appear are Toronto, Can., where Prihoda had a remarkable success last spring; he will give his recital under the auspices of the Orpheus Society, of which Dalton Baker is the conductor. He will play also in London, Ont.; Ottawa, Montreal, Quebec and Three Rivers in a short swing through the Dominion. A reengagement in Ithaca, N. Y., and recitals in Sunbury, Pa., and Providence, R. I., will follow. Then comes a Southern tour embracing ten engagements followed by an appearance under the local management of Mrs. Franklyn B. Sanders in Cleveland, Ohio. Other cities in which he will be heard are Middletown, N. Y.; Cumberland, Md.; Pittsburgh, Pa.; Louisville, Ky.; Muncie, Ind.; Fort Wayne, Ind.; Toledo, Ohio; Buffalo, N. Y.; Williamsport, Pa.; Chicago, Ill.; Duluth, Minn.; Des Moines, Ia.; Topeka, Kan.; Urbana, Ill., and a series of twelve engagements on the Pacific Coast, including recitals in Los Angeles, San Francisco, and Portland, Ore.

Prihoda recently has been making a concert tour in Italy. He will spend the month of August in his home near Prague. The first edition of his Edison recreations now are being distributed throughout the country.

### McCormack to Open Cumberland Series

Cumberland, Md., June 28, 1921.—The 1921-1922 concert season at Cumberland, Md., under the management of J. William Hunt, will be opened on October 26 by John McCormack. Five concerts comprise the first half of the season, one each in October, November, December, January and February. Besides McCormack, the list of artists will include Frances Alda, Gutia Casini, Charles Hackett, Renato Zanelli, Grace Wagner, Vasa Prihoda, Anna Fitziu, and the Gray-Lhevines. The concerts will be presented at the Maryland Theater.

Last year Cumberland heard Galli-Curci, Helen Yorke, Franklin Cannon, John Duke, the New York Philharmonic Orchestra, Ruth Kemper, Gladys Lea, Irma Seydel, Edgar Fowlston, Richard Bonelli and others. J. W.

### Maude T. Doolittle to Teach All Summer

At the solicitation of numerous interested pupils, Maude Tucker Doolittle, the well known pianist and pedagogue, will teach a special class at her New York studio, 536 West 112th street, during the entire summer.

# TED SHAWN

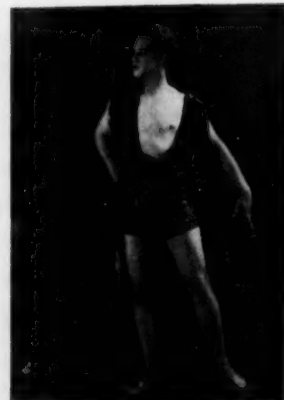
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# G R E A T M R A V I N I A

"There is no coloratura on the stage today with execution more amazingly sure and rapid, and such a misdemeanor as singing out of tune is unknown in her stage history I believe."—Herman Devries, in *The Chicago American*, June 27, 1921.

"Miss Florence Macbeth was charming as Rosina. The runs are clean and the high notes are sustained with gratifying surety."—Karleton Hackett, in *Chicago Post*, June 27, 1921.

# M A C B E T H

"The Rosina of Florence Macbeth found appreciation from the big audience; her girlish manner, her mischievous by-play and her grace all contributing to a pleasing representation."—Maurice Rosenfeld, in *The Chicago News*, June 27, 1921.

"Miss Macbeth is rapidly taking the place of one of the first of American coloraturas. She has probably only one rival. Every movement is of pert significance and of course every roulade is a shower of vocal sparkles. She was pretty, dainty, charming and quite adorable."—Henriette Weber, in *Chicago Journal of Commerce*, June 27, 1921.

# O P E R A H T R I U M P H S

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## "Pan Twardowski," Rozycki's New Musical Pantomime, Proves One of the Biggest Successes of the Warsaw Musical Season

Libretto Is Excellent, the Music Imaginative—Scenery and Costumes Please—Dances Original

Warsaw, June 6, 1921.—The production of the new musical pantomime, "Pan Twardowski," by the Polish composer Ludomir Rozycki, has proved to be one of the biggest successes of the Warsaw season. As a work of art this ballet is one of the most unique of its kind, and not only has a work of great value been introduced into the very meager ballet literature but also there are new aspects of decorative art and stage technique.

The action, which takes place amid decorations taken from a veritable fairyland, is based on an old fantastic Polish legend, with Cracow, the quaint old Galician town, as its background. The hero, Pan Twardowski, is a sort of Polish Faust, and a personage of great legendary popularity. A bold and imaginative nobleman and also a prominent alchemist of the sixteenth century, his thirst for power and luxury have driven him to the devil, to whom he finally sells his soul in order to live a life befitting such an important and ambitious aristocrat—and, secondly, in order to get rid of his old wife. One of the terms of the contract is, however, that he will only deliver up his soul in Rome. This queer agreement is signed with due ceremonies, but after many highly amusing adventures, the hero manages to escape from the clutches of the evil one, and seeks refuge in the moon, where he is forced to remain until the day of judgment.

### A STRIKING SCENARIO.

Thus the legend. The ballet which is based on it introduces us to this fascinating and enterprising hero and his fairyland in nine fantastic pictures. From the alchemist's workshop the devil takes the nobleman on to the roofs of Cracow, where all the night spirits in the form of owls and cats surround Twardowski and dance diabolical dances. The hero, as in the legend, rides a gigantic cock, borrowed from the devil. The third scene, which is of infinite charm, shows the subterranean world where the colossal, gaily colored dragon of the Polish legend lives among gnomes and goblins. The beautiful Queen of the Underworld lures the nobleman into the agreement and finally, to the immense joy of a swarm of devils, he affixes his signature to the contract.

Endowed with devilish power, Twardowski displays his magic on the market square at Cracow, and the news of his renown and fame reaches the ears of King Zygmunt, who calls him to the court. There the hero conjures up the image of the beautiful dead Queen Barbara. Having tasted of power and fame, he lusts for love, and the devil takes him to the East, where he is permitted to enjoy the love of the most beautiful woman of the country. But cloyed with all the sweets of life, he has an attack of homesickness and, in a flash, the devil places him in front of an old Polish inn. It is a holiday and the peasants are drinking and dancing after their fashion. Twardowski sits at a little table drinking, twirling his long Polish mustache, not realizing that this is the Devil's trap. Suddenly a charming peasant girl dances up to him and lures him into the inn, where the nobleman loses his soul, for the inn is called "Rome."

The ninth and last scene shows the heavenly circle of stars and planets, amid which a huge golden moon swings to and fro to the sound of a chorus of children's voices. Suddenly the figure of Twardowski is seen emerging from the depths of space. Like a drowning man he makes a desperate clutch at the moon, and remains suspended there,

a quaint picture and a charming symbol of the old legend of "Pan Twardowski," so dear to the heart of every Pole.

### IMAGINATIVE MUSIC.

Of all the living Polish composers no one was better fitted to illustrate a fairy tale with music than Ludomir Rozycki. He has the necessary sense of color and imagination which have enabled him to create a similar sparkling embroidery as that enveloping the old legend, and which he has used as the principal ingredient for the magic musical picture. The ballet is interwoven with Polish folk songs and dances with the characteristic Slav rhythm, and

thus the whole work has a distinct national aspect. The finest musical episodes are a polonaise which serves as an introduction to the court scene, and the Cracow market music where the devil bewitches the entire market, the whole ending in a wild devils' dance leading up to a terrific climax.

### SCENERY AND COSTUMES.

The decorations, the work of an almost fabulous imagination, are by a well known Polish painter, Wincenty Drabik, who also had a large share in the designing of the costumes. The highly original dances were arranged by the very able "maitre de ballet," M. Zajlich, who also impersonates the Devil with great charm and skill. Of the solo dancers the most pleasing was Mlle. Szmole, who unites personal charm and attractiveness with great plastic talent. The orchestra was superbly led by the director of the opera house, Emil Mlynarski.

The whole production is a very powerful manifestation of Polish art from a musical, decorative and literary point of view; of intense interest to the Poles because of its national character, the ballet is also sure to arouse great interest in every artistic circle.

S. P.



WARSAW HAS A NEW POLISH BALLET, "PAN TWARDOWSKI." (Left to right, above) The prima-ballerina, Irena Schmoltz, as the Temptress; "Pan Twardowski" (M. Zajlich) riding through Cracow on a gigantic chanticler. (Below) The devil leads Twardowski over the roofs of Cracow. A group of principals. (1) Ludomir Rozycki, composer of the music; (2) Emil Mlynarski, conductor of the ballet; (3) Wincenty Drabik, a distinguished Polish painter who designed the scenery.

## FIRST RHENISH CHAMBER MUSIC FESTIVAL STARTS SERIES OF ANNUAL EVENTS

Festival Lasts Five Days and Interesting Programs Are Given

Cologne, June 6, 1921.—Although the proposed Rhenish Music Festival, with its ambitious program and national and social aspects, had to be canceled, it has been found possible, thanks largely to the exertions and enthusiasm of Prof. Willy Lamping, the well known Cologne cellist, to hold a Rhenish Chamber Music Festival.

The "Schlossquartet Kurköln in Brühl," which was founded by Lamping and has been led by him from triumph to triumph, has just celebrated a five days' festival, consisting of two concerts in Cologne and two in the famous old castle of the prince elector of Cologne, who was the patron of Beethoven's father. Together with his illustrious son, the elder Beethoven often had occasion to appear there. The programs of these concerts were not confined to one definite musical period or epoch, and pre-classics, classics, romantics and moderns were all represented.

Of the modern works worthy of particular mention is

Reger's clarinet quintet, the composer's swan song, in which the Stuttgart clarinetist, Dreisbach, proved himself a virtuoso of the first rank. Other interesting works performed were the excellent string quartet by the Berlin composer, Hanns W. David, whose work was recently crowned with the first prize in a public competition in America; Zilcher's piano quintet, with its tonal extravagances; Strässer's fourth string quartet; the staid string quartet by Thomassin, the Munich painter, and Schreker's "Chamber Symphony," a work of mighty tonal waves and climaxes. Schreker conducted his own composition with fine nerve and artistic feeling, thereby dispersing all the doubts and rumors as to his ability as an orchestral leader.

### TO BE ANNUAL EVENT.

For this work as well as for the Mozart and Haydn symphonies and one of Bach's Brandenburg concertos, the orchestra was composed of the various festival soloists, the Brühl Schlossquartet, the Wollgandt Gewandhaus quartet, the Munich Berber Quartet, and the Stuttgart Wendling quartet, strengthened by the brass of the Cologne town orchestra. These talented artists formed an almost incomparable ensemble which did full justice to the festival conductors, Schreker, Klemperer, Abendroth and Wetzler. The festival is to become an annual event and as such it will be an asset of inestimable value to the Rhenish musical world.

DR. HERMAN UNGER.

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## VIENNA

(Continued from page 6)

towers on both sides of the stage, once the subject of heated discussions, have been replaced by a sort of panel frame, the almost white color of which might be taken as signifying the atmosphere of the entire performance. There was much light and brightness in the presentation of the opera, almost more, one is inclined to believe, than was intended by the master mind of its creator, who surely did not mean to write merely a comic opera but to paint a comprehensive picture of human feelings ranging from the heroic sentiments, as impersonated by Don Juan and his fellows, to the more simple and primitive instincts the exponents of which are Zerlina, Masetto and Leporello. This latter role was sung and acted admirably by Richard Mayr, while the rest of the cast was by no means adequate to the wonderful work of the orchestra, which, like its conductor, Strauss, surpassed itself.

The remaining four weeks of the present season at the Staatsoper are to bring us two more welcome revivals, "Notre Dame," by the Viennese composer, Franz Schmidt, with Mme. Gutheil in the principal role of Esmeralda, which she created her seven years ago, and "Hans Heiling." In the latter work, by Marschner, so rarely heard, the title part is to be taken by Emil Schipper, lately of the Munich Opera but now for a period of years engaged to sing the heavy baritone roles at our Staatsoper, alternating in them with Hermann Weil, formerly of the Metropolitan Opera.

## WAGNER CYCLE AT THE "PEOPLE'S OPERA."

The Volksoper (People's Opera) will this year keep its doors open the larger part of the summer, devoting its strength mainly to a cyclic performance of Wagner's operas, under the leadership of its general director, Felix Weingartner. Shortly, this house is to have a few guest appearances of George Baklanoff, who will sing his favorite roles of Scarpia and Mephistopheles, long familiar to Vienna audiences. These performances, and two concerts of our Philharmonic Orchestra with Arthur Nikisch as guest conductor at the end of June, will mark the wind-up of the present musical season. There will then be little more to record for some weeks to come, excepting the festival week at Salzburg in July, which will comprise Mozart operas under the direction of Richard Strauss as well as presentations of Strauss' "Bürger als Edelmann," staged by Max Reinhardt. These shall be the subject of another letter.

PAUL BECHERT.

## Namara Evokes Enthusiasm in England

The following cablegram was received at the office of Haensel & Jones relative to Mme. Namara's recent success in London: "Albert Hall concert Sunday colossal success. Four thousand people. Tremendous enthusiasm. Five encores. Splendid criticism."

Preceding this message, an interesting personal letter was received from the prima donna soprano, written from that fashionable French watering place, Deauville, where she and her husband, Guy Bolton, the playwright, have been visiting Ivan Caryll, the well known light opera composer. Mme. Namara was enthusiastic at being once more in the country that she loves next to her own America so well, and was delighted at finding music in France completely restored to all its pre-war brilliancy.

From another member of her party comes an interesting account of the passage to Europe. Mme. Namara sang at a concert on board ship. After her performance an autographed photograph of the diva is said to have been auctioned off for a considerable sum. This concert was given for the benefit of the wives and children of the crew.

Due to her success in London, Mme. Namara is planning to give several more recitals before she returns to this country. Besides her public appearance at Albert Hall, the opera and concert star appeared semi-privately at some of the homes of the nobility in the Mayfair section of London and was well received. At one of these soirees, Andre Messager, the former conductor of the Opéra-Comique in Paris, was present, as was the conductor of the London Symphony Orchestra. Both these eminent musicians were very enthusiastic.

## Reed Miller on Oratorio

A year or so ago Reed Miller, the tenor, aroused much comment and discussion when his ideas on the state of oratorio in America appeared in the pages of one of the best known musical magazines. In a recent interview in the Vancouver Daily World, prior to his appearance there, he has some interesting new things to say on this subject. "What is the status of oratorio in the United States?" Mr. Miller queries at the beginning of his article, and then continues. "After all, we are only three hundred years old here. We have not the same appreciation for choral music as in the older countries. Nearly all our great choral society conductors are English. No sooner does an English choral enthusiast come over to this country than he casts about to form a choral society—and there you are! Oratorio, however, appears to be on the wane; in fact, in the United States it must be given new impetus at once if it is to be kept alive. Who and what is going to give it this new impetus? For my part, I don't know. I can tell you though what has been working to its detriment. Love of popular, catchy music and the like has killed it. All we seem to care about is flocking to hear some great operatic singer, or some artist with a big name to flare on the billboards. The fundamental fault is that we do not give proper support to community music, the local conductor gets rebuffed, his performances do not draw audiences, the society runs into debt. What is going to be the future of oratorio in America?"

## Universal Concert Bureau Moves

The Universal Concert Bureau will move into its new offices in the National City Building, 17 East Forty-second street, on July 15. The rapid growth in the business of the bureau has made it necessary to seek larger quarters. This bureau numbers among its artists some of those of the highest standing in their respective fields. Jeanne Gordon, the young contralto of the Metropolitan, whose successes have been beyond count, is among those who are spending the summer abroad, where she has gone to get close to the musical life of Europe and to study roles which she will

create the coming season at the Metropolitan, and also to work up a repertory of new songs for the concert tour she will make in October and November.

"I want to be an opera singer in opera and a concert singer in concert," says this sterling artist. Miss Gordon returns to this country in August to sing at the Asheville Festival on August 8 and at the Ocean Grove Auditorium, August 18. She opens her concert tour in Utica, N. Y., October 10; Auburn, N. Y., October 11; Cleveland, Ohio, October 13; Erie, Pa., October 14; Detroit, Mich., October 18; Nashville, Tenn., October 20; Memphis, Tenn., October 24; New Orleans, La., October 25; Fort Worth, Tex., October 27; Dallas, Tex., October 28; Waco, Tex., October 31. Miss Gordon returns to New York to open her Metropolitan season November 1.

Giulio Crimi is at the Colon Opera, Buenos Aires, this summer. He opened his season in "La Bohème" with Claudia Muzio as Mimi. He will return to this country the first part of October to make an extended concert tour—October 10, Utica, N. Y.; October 11, Auburn, N. Y.; October 13, Warren, Pa.; October 14, Erie, Pa.; October 20, Nashville, Tenn.; October 24, Memphis, Tenn.; October 27, Fort Worth, Tex.; October 28, Dallas, Tex.; October 29, Austin, Tex.; October 31, Waco, Tex.; November 1, Abilene, Tex.; November 2, Denton, Tex.; November 6, Cleveland, Ohio. Mr. Crimi returns to New York on November 7 to begin his fourth season at the Metropolitan Opera House.

Maurice Dambois is touring in Europe where he is meeting with great success. He returns to America to begin an

extensive tour, January 16, with the Cincinnati Orchestra. He will then tour the South and Middle West, returning North to close his season in Detroit.

Paul Reimers is also spending the summer in Europe, where he is conferring with the Queen of Roumania regarding her coming visit to this country, during which she will present a number of motion picture products, the proceeds of which will go to the relief work in Roumania. While in Europe Mr. Reimers will set to music a number of the Roumanian Queen's poems advising her as to the character of lyrics which will best appeal to the musical public of America. These songs will be used by Mr. Reimers throughout his concert tour, which opens in Washington, D. C., October 25. He will give many joint recitals with Maurice Dambois.

Charles Cooper, pianist, is spending the summer in New York, planning to go to the Adirondacks later. He is very busy recording for the Ampico and preparing his program for his forthcoming tour, which will take him as far west as the Pacific Coast.

Mario Laurenti, the young baritone, whose concert work the past season has placed him among the foremost concert baritones of today, a mark seldom attained by an artist in the short time of one season, has returned from an extensive tour which took him to New Orleans, Cleveland, Chicago, and as far as Vancouver, B. C. He is now sojourning at his summer home at Woodstock, N. Y., where he is working on his programs for a concert tour to be given the coming fall. Mr. Laurenti begins his season at the Metropolitan Opera November 1.

## G. M. CURCI

LAUNCHES ANOTHER COLORATURA SOPRANO

## VALENTINA PAGGI

who achieves splendid success in her operatic debut in Havana with the Bracale Opera Company singing in "Lucia" and "Rigoletto."

## FOUR PERFORMANCES IN FIVE DAYS

An unusual test of endurance for a debutante, working with such stars as Schipa, Salazar, Danise, Storchio, etc.

## Critical Comments:

MISS PAGGI AND MR. SALAZAR RECEIVED TREMENDOUS OVATIONS LAST NIGHT IN "LUCIA."

TONIGHT MISS PAGGI WILL SING IN "RIGOLETTO."

No criticism of the opera is needed. "Lucia" is an opera for singers, in which an admirable prima donna can show her talents and her technique. Miss Paggi, last night, excelled in her role. It can be foreseen how superbly Miss Paggi will portray the character, Gilda, tonight. She sang the famous "mad scene" so beautifully that she was compelled to repeat it. Magnificent—Valentina Paggi. Tonight—"Rigoletto"—with Miss Paggi, the formidable Lucia of last night.—Heraldo de Cuba.

Valentina Paggi sang the role of Gilda powerfully and with much ease. She was obliged to repeat the beautiful aria, "Caro Nome," which she sang excellently. She had to repeat also the dramatic finale of the third act with Mr. Faticanti.—La Moche.

The second performance of "Lucia" was a wonderful success. What a beautiful and privileged voice has Miss Valentina Paggi! This little woman beautifully portrays a nervous and sentimental character. The public, which became delirious in the "mad scene," gave an ovation to the sextette, in which the majestic Paggi sang with all her heart and, like a flock of birds, beautiful tones, brilliant and flexible, high and low, came from her mouth, while her lips contracted in deep sorrow or in florid smiles.—La Prensa.

OPERA PLAYS TO BIGGEST HOUSE LAST NIGHT.

VALENTINA PAGGI ADMIRABLY INTERPRETS THE "MAD SCENE."

The pleasures of this company are the youth of the artists and their freshness and vigor. The people with the star mania will not be disappointed in this company. The stars were young once, and had their reputation to make, and some of these artists show the promise of rising to that pinnacle of their profession that does not necessarily make their voice any better, but adds to the price and attraction for hearing them. Last night a lady told of having heard Caruso, not a few years ago, and not in New York, for the large sum of \$40 in gold. Valentina Paggi was equal to the part of Lucia in every respect, and rose to her dramatic climax in the "mad scene" in a wholly admirable manner. She was repeatedly applauded by the audience and she had to repeat the final cadenza.—Star and Herald.

Valentina Paggi sang very well the role of Gilda. She handled the part with facility and assurance, and was forced to respond to an encore after her excellent singing of the beautiful "Caro Nome."—La Discussion.

The two young artists, Miss Paggi and Mr. Salazar, demonstrated their wonderful capacities. Both the sextette and the "mad scene" had to be repeated. Valentina Paggi in the title role sang wonderfully, especially in the dramatic "mad scene," which she sang to perfection. She took the house by storm.—El Imparcial.

Mr. Bracale has re-engaged Miss Paggi for an extensive tour of Panama, Peru and Chile.

Mr. Curci's Studio: 25 West 86th Street

Schuyler 8107

New York

## STUDENT RECITALS ARE NUMEROUS IN SAN ANTONIO

Josef Lhevinne, Acting as Judge for Texas Composers' Contest, Awards First Prize for Piano Composition to John M. Steinfeldt, of San Antonio, and First Prize for Songs to W. J. Marsh, of Fort Worth—Notes

San Antonio, Tex., June 22, 1921.—Eleanor Machensen presented her piano pupils in a recital on April 30, assisted by Lottie May Kilpatrick, reader and pupil of Russell C. Harper. There were fifteen of these pupils and their program was interesting.

The students of the San Antonio College of Music, of which John M. Steinfeldt and Julien Paul Blitz are directors, gave a series of concerts which opened on June 1 with an organ recital. Walter Dunham, instructor of organ at the college, presented his pupils. This was followed by Mr. Blitz's violin and cello pupils on June 7. This concert, as usual, attracted considerable interest and was well attended. On June 13, the concert was called "A Piano Concerto Evening." This is the first time that such a unique program was ever given in San Antonio. On June 14 and June 15 there was a recital by the advanced pupils of Mr. Steinfeldt; on June 16, by the intermediate piano class of Mr. Steinfeldt, and on June 17 a program by the pupils of the preparatory teachers. During the series ninety-eight pupils appeared, which is not, however, the entire number enrolled.

The San Antonio Musical Club gave a luncheon June 2, with Hector Gorjux, director and voice teacher, as honor guest. Mr. Gorjux has been chosen as one of the assistant directors of the Chicago Opera Association, and will leave the latter part of the month to assume his new duties. The program at the luncheon was given by the following pupils: Harry Schwarz, tenor (a former pupil); Clementine Miller, mezzo-soprano; Alice Conrey Slade, coloratura soprano, and H. P. Killikelly, baritone. Informal speeches were made by Julien Paul Blitz on "Gorjux, the Musician," and Roy Wall on "Gorjux, the Teacher."

Hector Gorjux presented several of his pupils in a farewell concert, June 3. Those participating were Alice Conrey Slade, coloratura soprano; H. P. Killikelly, baritone; Hazel Taylor, mezzo-soprano; Roy Wall, baritone; Clementine Miller, mezzo-soprano, and Carmen Gorjux, soprano. Several numbers on the program were compositions of Mr. Gorjux and deserve special mention. The operatic numbers were in costume and were especially interesting. A great loss will be felt in musical circles here when Mr. Gorjux goes to Chicago.

Rabbi Sydney Tedesche, of Temple Beth-El, has undertaken an experiment in community service by having the quartet of the temple—composed of Mrs. L. L. Marks, Mrs. Guy Simpson, W. A. Turner and Edward McKenzie, with Frederick King at the organ—give a musical program on June 3. Mrs. Jesse Oppenheimer, soprano, assisted. The temple is centrally located, and for this reason Rabbi Tedesche thought the concerts would be well attended.

Alois Braun presented the following piano pupils in a studio recital on June 4: Marie and Margil Braun, Judith Opherton, Louise Anderson, Dina Neomi Heubaum, Louise Hill and Marie Wilke.

Clara Duggan Madison presented several of her piano pupils in recital June 8.

A recital by the Ampico in the Knabe, assisted by Mrs. Fred Jones, soprano, and Joseph Karcher, violinist, was given under the auspices of the music department of the Woman's Club, June 15. The program was varied and interesting. The instrument was heard in the accompaniments for the two soloists.

Frederick King presented his advanced class in piano recital, June 16, assisted by Edward McKenzie, bass-baritone. The following students appeared: Carlos Gutzeit, Carol King, Edith Cory, Clara Clayton, Eleanor Fitch, Anita Brenner, Etta Mihoover and Lottie Kiddle.

Mrs. J. W. Hoyt, chairman of the musical contest of Texas composers, which the San Antonio Musical Club holds each year, has announced that Josef Lhevinne, the judge, awarded the first prize for piano composition to John M. Steinfeldt, of this city, and the first prize for songs to W. J. Marsh, of Fort Worth. The officers of the club for the ensuing year are as follows: Mrs. Lewis Krams-Beck, president (re-elected); Mrs. B. L. Naylor, first vice-president; Mrs. J. W. Howard, second vice-president; Mrs. J. T. Smith, third vice-president; Mrs. A. L. Henderson, recording secretary; Mrs. B. S. Eastburn, cor-

responding secretary; Elsie Engel, treasurer; Mrs. A. M. Fischer and Mrs. W. H. Chambers, delegates at large. It was decided that auxiliary clubs be formed in neighboring towns, and that talent from these auxiliaries be presented on the club programs during the year.

At the final meeting of the String Players, Bertram Simon, conductor, the following officers were elected: Mrs. Nat Goldsmith, chairman; Mrs. Patrick Swearingen, vice-chairman; Hazel Cain, secretary; Willeta Mae Clark, treasurer; Kathleen Moore, corresponding secretary; Darthula Davis, librarian; Joe McAllister, assistant librarian.

Mary Aubrey, contralto, married Dr. Peter McCall Keating, of Philadelphia, on June 1. Mrs. Keating was a great favorite in San Antonio, and musical circles regret the loss of so active a member.

### Schumann-Heink Talks on Jazz and Youth

The following interesting interview with Mme. Schumann-Heink appeared in the Japan Advertiser of May 10:

"Jazz? Why, bless them, let them have their jazz and plenty of it," Mme. Schumann-Heink, the famous prima donna, said wholeheartedly as she sat with a small group of friends in a room of the Grand Hotel in Yokohama yesterday afternoon. "You know, someone not long ago asked me what my hobby was and I told them it was children and the American soldiers and sailors. That sounds funny, doesn't it, putting them together," she said with a laugh, "but the boys of the army and navy were nothing but great big strong and fine children and I adore them. And why shouldn't they have their jazz—their music with lots of life and noise in it—and dance and have a good time while they are young?"

"I am not one of these persons who are always criticizing; I detest so much criticism. The American people like classical music, but there is no reason why they shouldn't enjoy the other kind, too. It's such a peculiar world, and so full of troubles, that I want to see the young people enjoy it."

Mme. Schumann-Heink, accompanied by her piano accompanist, a baritone soloist, her son and manager, Fitzhugh W. Haensel, of Haensel & Jones, New York, with Mrs. Haensel, arrived in Yokohama late yesterday on the steamer Empress of Asia from America for a concert tour of the Orient. Her first engagement is for five concerts at the Imperial Theater, Tokyo, beginning May 16. From Tokyo she will go to Java for between twenty and thirty concerts, after which she will appear in Singapore, Hongkong, Shanghai, Peking, Hankow, Tientsin, Harbin and other cities before returning to Japan. She expects to make a tour of this country in September and October. The members of her party are her son, Ferdinand Schumann; George Morgan, baritone; Katherine Hoffmann, piano accompanist, and Mr. and Mrs. Fitzhugh W. Haensel. Mr. Haensel is the prima donna's manager.

The famous singer was in excellent spirits after her voyage, which she described as "very bad," but her voice broke when in speaking of "her soldier boys" she recalled one who was killed last summer. This was Bob Metcalf of the Aviation Corps, whom she met on a train just after America had entered the war. The student aviator was in a group to whom she was talking, and she learned that he was an orphan who did not even remember his mother. She adopted him at once and received letters regularly from him during the war, when he was kept in America as an instructor. He was a real son to her, but when he wanted to re-enter college in Illinois was too independent to accept her aid. Instead, he became an exhibition stunt flyer and while testing a new plane in Oklahoma last August was killed. The famous singer has a small snapshot of the handsome young officer and she even now is on the verge of tears when she shows it.

Mme. Schumann-Heink had four real sons in the American forces, but this was not enough and she became the mother of all the soldiers and sailors. "The American Legion is going to have a big national convention in Kansas City next October," she said yesterday, "and I, as their mother, promised to be there. I will open the big meeting by singing 'The Star Spangled Banner.' When I was in Kansas City not long ago I received a request to sing at the funeral of one of the former soldiers. My accompanist told me to think of my concerts for two successive days, but I said when one of my boys called I had to go, and I sang 'But the Lord Is Mindful of His Own,' and then the former soldier's favorite 'Taps.' It was Captain Werner of the staff of the Kansas City Star and the editor of the paper who came personally to thank me."

She brightened up, though, when speaking of her present tour and of the idea of singing before the Japanese. "And I shall love to sing for them. I will try to do my best, just as I have done all this season." And she smiled and chatted of other things.

Asked about her recent engagements in America, she said: "Now you ask me something hard to answer. I have just had the most wonderful season I ever had. Beginning in October, I have been singing three and four times a week regularly, and always to packed houses. Even in the smaller cities and towns the halls have been packed and the people have been most appreciative."

Mme. Schumann-Heink speaks in an enthusiastic, direct way—bantering at times and just as man to man always. As various members of her party or others would knock on her door, she would sometimes call and sometimes sing a hearty "come in." She will remain in Yokohama for a few days, but expects to stay at Tokyo for a week before she continues her trip to Java and other parts of the Orient.

### Olive Nevin to Sing at Atlantic City

Olive Nevin, who will spend part of her vacation at Atlantic City, will be soloist with the orchestra on the Steel Pier on July 24 and 31.

### Theodore Kittay-Vito an American Citizen

Theodore Kittay-Vito, the Russian tenor, is now an American citizen, having received his final papers several months ago.

### A Biographical Sketch of Ted Shawn

The announcement of Ted Shawn's concert tour has been quickly followed by a long booking of cities from New York to San Francisco. Wherever this young artist has appeared in vaudeville there comes a request for a return engagement in concert. For the past six years Ted Shawn has been a general favorite with vaudeville audiences in this country, appearing jointly with Ruth St. Denis, but this is the first season he has appeared alone, heading his company of dancers trained by him, and presenting dances written and costumed by him.

Much has been written of this versatile young artist, who is still in his twenties, but little is known of his early life and training. Ted Shawn is the son of Ellsworth and Mary Boothe Shawn. He was born in Kansas City, Mo., where he attended public school. His father was for many years a special and editorial writer for the Kansas City Star, also contributing poems and short stories to the Century from time to time. His mother, a descendant of the old Gault and Boothe families of Kentucky, was a woman of education and culture and Ted has a great deal of her charm of manner. He is also like her in physical traits, as she was a large, dark woman, very beautiful and of fine mental attainments. Mrs. Shawn died when Ted was a small boy, but soon after his father married a dear friend of his mother's, who was most kind and understanding and who, after his father's death, was both mother and father to him. The second Mrs. Shawn is at present associated with Denishawn and has always been a staunch friend and admirer of her step-son.

Shortly after the second marriage of Ellsworth Shawn, he became an invalid, which necessitated Ted's going to work for a livelihood at an early age. He worked his way through high school and three years of college life, which he was compelled by a serious illness to abandon. Here also was the turning point of his life.

He had nothing in his early training to foster his love of art, and although one might imagine him, after the fashion of poets, mooning under great trees, dancing on the green in bare feet to the melodies of streams and bird songs, the only posing upon the green he was able to manage was a sort of quick step developed in his facile delivery of evening and morning papers. His brother, who was two years older, died when Ted was fourteen and this and his mother's death were tragedies which left a lasting impression upon the sensitive boy. He was in a state of nervous collapse following this from which he recovered with difficulty, and it was not until after the family left Kansas City, and Ted had graduated from Manual Training High School and had removed to Denver that he regained his normal good spirits.

Ted entered the University of Denver and completed three years of liberal arts, as preliminary training for the Methodist ministry, which he hoped to follow. He had been an intense, inhibited, emotional child, who had lost father, mother and brother and was alone, except for his stepmother and forced at an early age to learn the stern necessities of life. Possessed of a keen intellect and a highly poetic nature he felt a great desire to make the world a better place to live in and the Methodist university held out the call to service through the church. He chose it and at the close of his third year in college was stricken with diphtheria, from which he was a long time recovering. He was left paralyzed from the waist down and the doctors suggested dancing lessons to help him regain the use of the legs.

Ted studied with Hazel Wallack of Denver, and had his first initiation in to the world of classic dance from her. Shortly after he saw Ruth St. Denis dance and this was probably the turning point in his life. He was moved and thrilled as hundreds of others have been by this great artist, and he left the theater resolved to be a great dancer also, and to win the personal recognition of "his goddess." He became convinced that the dance was to be the means of transmitting his message of beauty and uplift to the world and he perused his studies in this new field with the same seriousness of purpose which had impelled him to train for the pulpit. This accounts in part for the rapidity with which this young artist has taken his place among the great dancers and for the type of work he has presented to his public.

Ted Shawn arrived in Los Angeles in 1915 an unknown and obscure typist, who was teaching and studying the dance after office hours. Two years later he became the husband of one of the world's most famous artists, Ruth St. Denis, to found with her later a school of dance. He had completed a successful vaudeville tour as dancing partner of Ruth St. Denis and had won a place for himself in the world of dance. Following this came a second season in vaudeville; then his enlistment in the Army, but

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he found time during his leave from camp to return to Denishawn, only a few hours distant, and do considerable teaching in the school. After the army days came eighteen months of producing, followed by a joint concert tour with Ruth St. Denis of the Pacific Coast and now preparation for his winter concert tour, while conducting his big summer course at the Ted Shawn Studios, where the Denishawn work is being carried on.

During this time the Denishawn Producing School in Eagle Rock Valley was destroyed by fire in November of 1919 and in January of 1920 a new producing school was organized and put into operation. Ted Shawn will be thirty his next birthday, but besides his reputation as a dancer and producer, he has made a place for himself in the world of letters, by the writing of a book, "Ruth St. Denis, Pioneer and Prophet." His second book, "Ruminations of a Man Dancer," will leave the press in the late Fall.

Much has been printed, to the disgust of Shawn, about his great beauty. He is a handsome specimen of American manhood, but has none of the eccentricities of some male dancers. He is a great reader, a brilliant conversationalist and has a rare sense of humor. He even enjoys a joke on himself.

Ted Shawn is a likable, sensible and well balanced all-round American. He makes no pretense, but is simple and direct in his life and in his art. This is the secret of his success as a dancer. J. S.

### Grace Gardner's Pupils Heard in Final Concert

Grace G. Gardner's vocal pupils, from her professional and advanced classes, closed the year with a concert at the Woman's Club Auditorium, Cincinnati, Ohio, June 14. The concert was of exceptional merit, reflecting great credit on the artist-teacher and composer. The large hall was filled to its capacity and in the audience were many leading musicians of the city, as well as society music lovers. Following is the program: Quartet, "Pilgrims' Chorus" from Verdi's "I Lombardi," splendidly given by Ralph Leach, Frank Caldwell, Willard Beecher, Robert Adams; "Ahl Love But a Day" (Mrs. H. H. A. Beach), and "It Is Springtime" (Grace G. Gardner), sung by Ida Wendel, a soprano with a voice of excellent quality and range; "Who'll Buy My Lavender" (Edward German), and "Message of the Breeze" (Grace G. Gardner), sung by Lydia Mayer, a young singer with a clear soprano voice of promise; "Morning Hymn" (George Henschel), and serenade (Richard Strauss), well rendered by Edith Miller, a rich contralto voice with much temperament; "How Many a Lonely Caravan," from "Lovers in Damascus" (Amy Finden), and "Take Joy Home" (Karolyne Bassett), sung with dramatic power by Bertha Schuster, soprano; the rendition of "Until" (Wilfrid Sanderson), and "I'll Sing Three Songs of Araby" (Frederick Clay), gave evidence of the fine tenor voice and the ability of Ralph Leach; aria, "Waltz Song," from Gounod's "Romeo and Juliet," brilliantly rendered by Grace Chatfield, a young lyric soprano; aria, "Farewell, Ye Hills," from "Joan d'Arc" (Tschalkowsky), interpreted with finish by Mildred Landwehr, who possesses a dramatic contralto voice of beautiful quality; Mrs. W. R. Rubel sang "Summer," a waltz song, by Grace G. Gardner, and her brilliant soprano voice was well suited to this song; duet, "Quis est Homo," from Rossini's "Stabat Mater," nobly rendered by Clara Taylor and Mary Bennett; aria, "Even Bravest Heart," from Gounod's "Faust," and "Caro mio ben" (Giordani), interpreted by Willard Beecher, who has accomplished the trill with his baritone voice. Sir Henry Bishop's celebrated song, "Lo! Here the Gentle Lark," with flute obligato, was delightfully sung by Mattie Berry Bingham, whose coloratura soprano was under perfect control and mastered with ease and fullness of tone the parenthetic flourishes and high E's. Harriet Ware's mystical song, "Iris," and Gluck's aria, from "Orpheus," "Away With Mourning and Crying," were rendered with the understanding necessary to both by Mary L. Bennett, displaying the pure, rich tones of this gifted singer with her exceptional contralto voice of great range; the cadenzas, considered difficult in this aria, proved perfect facility and mastery through breath control and voice placement. Howard H. Hafford has a fine quality of tenor voice, and was given opportunities to demonstrate his varied style and capacity in Puccini's aria, "E lucevan le stelle," from "Tosca," and Mendelssohn's aria, "Be Thou Faithful Until Death," from "St. Paul," and the freedom with which he produces and sustains the high lyric notes is convincing evidence of a perfect voice method. Clara E. Taylor gave a soulful and traditional rendering of Richard Wagner's aria, "Elsa's Dream," from "Lohengrin," and sang with beauty and power Grace G. Gardner's "World of Mine"; the voice is a dramatic soprano, remarkable in strength and range, which she modulates artistically. Her gifts are now developed to the high standard for grand opera, which field she has chosen. Goldie Cox Chamberlain sang "The Awakening" (Charles Gilbert Spross), and "The Wren," with flute obligato (J. Benedict), which gave ample opportunity for the display of her coloratura soprano voice and interpretive ability. "Bird-man on High" (Frank H. Grey), and "Nature's Holiday" (Richard Hageman), were novelties sung by Ida Anderson Klein. Her rich soprano voice was used with gracefulness and dexterity, and she understands the use of a method that brings happy results. "The Call to the Sea" (J. Arlie Dix) was given a fine rendition by Robert S. Adams, a true basso profundo, with the rare deep voice which has the qualities necessary for the opera stage.

William Meldrum was the accompanist and Milton Weiner the flutist. Both are well known artists in the city and their playing was truly professional.

The five artists on the program who have already made reputations in Ohio, Kentucky, and Indiana are Clara Taylor, dramatic soprano, who won praise from Mr. Ysaye and a vast audience at the Sunday symphony orchestra concert last January in Cincinnati by singing "Oh! Hall of Song," from "Tannhauser," and the cavatina from "Queen of Sheba." Her arrangements for concert are numerous. She is the soprano in the Mt. Auburn Presbyterian Church, but grand opera is her field.

Howard Hafford filled five engagements as tenor in Stainer's "Crucifixion" during the week of March 20. The last two seasons have kept him busy with oratorio en-

## BUENOS AIRES WANTS WEINGARTNER

### TO CONDUCT PERMANENT ORCHESTRA

Buenos Aires, June 1, 1921.—The Argentinian capital is promised some notable musical events for the present season. Arthur Nikisch will conduct a series of twelve symphony concerts at the head of the orchestra which is assembled to play at the Teatro Colon. It will be Nikisch's first visit to South America. Felix Weingartner will return to follow up the success he made last year, conducting the Wagner performances at the Coliseo Theater and six symphony concerts.

The local Wagner Association has proposed to the municipal authorities the establishment of a prominent Argentine Symphony orchestra, with the idea of eventually securing Weingartner as conductor.

#### NOTES.

Ignaz Friedman, pianist, has just returned here for a series of recitals. In his visit last year Mr. Friedman established himself firmly as one of the greatest favorites with South American people.

Another pianist who is scheduled to come to us this season is Wilhelm Backhaus. It will be his first visit to

gagements. He holds the tenor positions in Christ Episcopal Church and Rockdale Temple. Concert and oratorio will be his life work.

Mary Bennett is in demand, and her fine contralto voice and musicianship are compared to Antoinette Sterling. Her singing of "Amour viens Aider," from "Samson and Delilah," at the Federation of Women's Clubs, held in Columbus last Spring, won highest praise. She held the alto position in Trinity M. E. Church, but recently resigned because all her time was needed for concert and oratorio work.

Ida Anderson Klein is a church and concert singer. The even richness of her tones and pleasing personality make her also a favorite. Her interpretive sense has made her a success in costume songs.

Robert Adams is attracting attention with his exceptional bass voice. He is earnestly approaching the goal predicted of his success in broadest professional fields. He is bass in the quartet at First Baptist Church. Many other singers from the Gardner Studios hold church positions.

The diction of the Gardner students, as well as the tone placement and style of singing with stage manner, attracts much attention. These important points were evident in every pupil presented. The concert was a brilliant closing of a year of happiness and success, and Miss Gardner will reopen her spacious studios in the Burnet House drawing rooms the second week in September.

### Mahanoy City, Pa., Holds Eisteddfod

Mahanoy City, Pa., June 15, 1921.—At Mahanoy City, Pa., right in the heart of the anthracite coal regions, a Grand Eisteddfod was held on Memorial Day, this being the second eisteddfod held there within three months, the first one taking place on St. David's Day, March 1. The Clover Quartet won the prize for mixed quartet at both events.

The Decoration Day celebration was for the benefit of East End Park and Playground Association and the program presented was of interest, including as it did the competitions for the various prizes offered. The Clover Quartet gained the \$30 prize, the members of this quartet being Ida Cooper, soprano; Mrs. S. C. Heinze, alto; Gustav Snyder, tenor; Daniel Edwards, bass, with Hattie Stride accompanist. The selection that brought them the prize was "Awake with the Lord," the one on St. David's Day being "I Will Arise." The quartet was under the official tuition and training of Prof. William Glover. The musical adjudicators were Henry Gordon Thunder, of Philadelphia, and Prof. David Jenkins, of Scranton, with Elizabeth Davies and Melba Rosser, accompanists, both of Mahanoy City.

For the "Tots' Solo," for children of three years and under, the selection being "That Sweet Story of Old," Grace Davies, Reading, took the prize; the violin solo prize went to Arthur Lefkowitz, Mahanoy City, while the boys' solo was gained by Warren Davies, Mahanoy City, with "Dear Little Boy of Mine," the contestants being from ten to fourteen years of age. Lillian Howells, Olyphant, Pa., took the young ladies' prize, ages sixteen to twenty, and the Union Choir (Reese Rosser, Jr., leader), a children's chorus of not less than fifty voices, was awarded the \$75 offered for singing "There's a Light in the Valley." For a piano solo, Stuart Griffis, Mahanoy City, took a prize, and Mary Craig, of Pottsville, was the winner in the juvenile recitation, the selection being "Little Orphan Annie." The girls' solo, ages ten to fourteen, brought a prize to Dorothy Foltz, of Shenandoah, the tenor solo prize going to John Treharne, of Hazelton. The afternoon session closed with a male chorus of twenty-five to thirty-five voices, the Mahanoy City Glee Club (Reese Rosser, Jr., leader) coming in winner.

In the evening the Hon. Judge H. R. Koch, Schuylkill County Court, gave an address, and a selection, "The Land of My Fathers," was sung in Welsh. K. D.

### New York Trio Reengaged for Columbia Concerts

The New York Trio will play two engagements at the Columbia University concerts at Horace Mann Auditorium, opening the series with its first concert of the season early in October and the second in the early spring. This will be the third consecutive season for the New York Trio at these concerts.

### Interest in Philharmonic Series Grows

The Philharmonic Society reports a most gratifying interest in the series of concerts to be given at the Metropolitan Opera House next season. Almost the entire parquet has been sold out for the twelve concerts and but a few of the parterre and grand tier boxes remain open for subscribers.

These concerts will be under the direction of Willem Mengelberg and Artur Bodanzky, each conductor giving

South America. Rumor has it that Emil Sauer will also visit Buenos Aires during the summer and play there. Still another pianist is Maurice Dumesnil, who announces three concerts.

The Municipal Band, under the direction of A. Malvagni, has been giving a series of successful concerts at the Teatro Colon, presenting excellent programs.

The young Spanish pianist, Paquita Madriguera, a pupil of the late Enrique Granados, who played in New York three or four seasons ago, has been decidedly successful in a series of recitals here.

Visiting violinists are less plentiful than pianists, but Erich Sorantin, it is understood, will make a tour through the principal South American cities this season.

A "German Company of Viennese Operettas" is playing in Buenos Aires just now and has made a decided success with its first performance, "The Czardas Princess," by Kalman. The company is made up of German and Austrian operetta singers, some of them well known. After eight weeks here a visit to Brazil is planned and next year a tour to include Chile. E. S.

six performances. The opening concert of the series, on January 31, will mark the first appearance of Mr. Mengelberg with the Philharmonic Orchestra on his arrival from Holland.

Subscriptions for the Carnegie Hall and Brooklyn Academy concerts of the Philharmonic Society, as well as the series at the Metropolitan Opera House, are being received at the offices of the Philharmonic Society at Carnegie Hall, which will remain open all summer.

### Destinn Preparing Repertory

Word has been received from Mme. Destinn by her managers, the New York Musical Bureau, that she is busily engaged preparing her repertory for the coming season. The extent of Mme. Destinn's popularity is such that when her recital for October 28 was announced a prominent New York organization bought out the entire house.

### Schofield to Tour with Farrar

October 9 will find Edgar Schofield, the bass-baritone, in Milwaukee beginning a twenty weeks' concert tour with Geraldine Farrar. He also has been engaged to appear with that famous singer at the Biltmore Morning Musicals in New York.

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## MUSIC A FEATURE AT G. F. W. C. CONVENTION

Lucy Gates and S. L. Oratorio Society Win Applause from  
Assembled Clubwomen

Salt Lake City, Utah, June 25, 1921.—Music played a prominent part in the meetings of the General Federation of Women's Clubs of America, which were held in Salt Lake City, June 13 to 18 inclusive. Monday afternoon, at the big, general meeting in the ball-room of the Hotel Utah, Alfred Best, tenor, who has sung with success in Europe and America, sang "One Lone Star," by MacCun, accompanied by Rowena Kornis. Mr. Best has been an instructor of music at the University of Utah for two years.

Later on in the afternoon, Ruth Williams sang "The Sweet of the Year," by Mary Turner Salter, accompanied by Helen Williams. Miss Williams has a lovely, fresh, young soprano voice, clean-cut and true.

TUESDAY, JUNE 14.

One of the big musical events of the week took place Tuesday noon. Lucy Gates, Utah's famous "Song Bird," John J. McClellan, organist of the great Salt Lake Tabernacle organ, and Frank Asper, flutist, gave a remarkable concert, in special compliment to the delegates. Of the program the Salt Lake Tribune said in part as follows: "Miss Gates was in fine voice and sang with her customary ease and finish. She gave Handel's 'Come, My Beloved' with fine expression, ably assisted by Professor McClellan. Then she sang 'The Wren,' a graceful bit of coloratura work by Benedict, in a manner that proved her claim to distinction in this type of music. The flute obligato by Mr. Asper was so well done that it came as a pleasant surprise to the many who know him best as a pianist of real merit. For this number Prof. McClellan played the piano accompaniment with the same ease as characterized his organ playing.

"Responding to insistent demands for an encore, Miss Gates sang 'Come, Come, Ye Saints,' prefacing the song with a neat little speech regarding its origin. Later in the program she sang 'The Pearl of Brazil,' by David, surpassing her previous efforts, while Mr. Asper played the flute obligato up to standard and Prof. McClellan furnished the organ accompaniment. As the final number Miss Gates contributed Henry Van Dyke's 'America for Me,' the spirited rendition finding much favor.

"Mr. McClellan was heard in four numbers, opening the recital with excerpts from 'Mignon,' by Thomas. Following the first two solos by Miss Gates, the organist played the Schubert 'Ave Maria,' the Lemare andantino, 'To My Wife,' and his own arrangement of 'My Old Kentucky Home.' Prof. McClellan's ability to handle the voice pipes, the chimes and bells with effectiveness stood out in a manner that held the auditors' closest attention."

At the conclusion of the program many pressed forward to thank the artists and express their unqualified gratitude for the pleasure afforded.

During the Utah dinner, given Tuesday evening, June 14, at the Hotel Utah, David Reese, dramatic tenor, of unusual ability, charmed his audience with his artistic rendition of "La Donna e Mobile" from "Rigoletto" and "By the Waters of Minnetonka" by Lieurance. Mr. Reese studied in Berlin and New York.

At 8 p. m., at the State Capitol Building, the Governor gave a reception to the clubwomen. Mildred Ware, of Ogden, Utah, who has been the contralto soloist of the Ogden Tabernacle choir for the past five years, sang very beautifully, her deep, rich contralto voice leaving a pleasing impression upon her audience.

Cora Thorn Bird, of Springville, Utah, sang "Theme and Variation," by Proch, accompanied by Prof. Squire Coop. Mrs. Bird has a high, clear, beautiful soprano voice, and her singing is artistic in every detail.

The girls' glee club of the University of Utah sang the "Echo Song" very effectively, one group of girls singing from the balcony at one side of the large building, and the other group singing from the balcony at the opposite side. The very walls seemed to reverberate with sound. This club is ably directed by Edna Evans Johnson.

WEDNESDAY, JUNE 15.

Wednesday evening, at the Assembly Hall, Salt Lake's new male chorus, a recently organized body of experienced and capable singers under the direction of Prof. John J. McClellan, featured the musical part of the program. Nearly every member of the club is known as a soloist, and the ensemble of forty voices proved a finished and interpretative power, that delighted the big audience. The Club gave Cadman's "The Blizzard" and Nessler's "Night Is Near," with comprehensive artistry.

Florence Jepperson, of Provo, contralto, was heard to advantage in "The Sailor's Wife." Miss Jepperson has

sung on many occasions in Boston, where she is well known. She has a rich, full voice of good quality, and is regarded as one of the best of Utah's vocal instructors.

THURSDAY, JUNE 16.

Thursday noon, at the luncheon at the Newhouse Hotel, Mrs. Hans Flo sang "A Lover and His Lass," by DeKoven, accompanied by Nettie Gentry. Mrs. Flo has studied extensively in Europe and America and is one of Salt Lake's prominent teachers.

"Before the largest assemblage of citizens ever drawn to one place in Salt Lake with a single motive, the Salt Lake Oratorio Society's great chorus, aided by soloists and orchestra, voiced the conclusion and climax of Haydn's immortal oratorio, under the most inspiring and auspicious circumstances that have yet attended its career, on Thursday evening," so stated the Salt Lake Tribune.

"Nature, beneficent and loving, invested the scene with a glory and grandeur that was sublime. The sun had long since sunk to rest, but the glow of an ideal summer twilight still lingered in the western skies, while far above, from the east and south, kindly breezes swept from the moon her mantle of cloud, revealing the queen of night, attended by brilliant stars. The multitude stood hushed and reverent—to the auditors it did not seem fitting to go away and it was only after a stanza of 'America' and a verse of 'Just a Song at Twilight' that the exodus toward the city began.

"This, the fifth open-air presentation of 'The Creation' by the Salt Lake Oratorio Society, was, without disparagement to any of the others, the best, most artistic and thoroughly satisfactory of all. Chorus, soloists and orchestra rose to higher levels of artistry, moved alike by the ideal circumstances and the immensity of the throng that drank in the harmonies.

"Margery Maxwell, the Chicago soprano, the only stranger among the soloists, scored a veritable triumph. In richness, purity, beauty of voice, interpretative skill and personal charm she is entitled to rank among the very best oratorio sopranos ever heard in the city. Her coloratura work was invested with an appeal not often expressed. Her 'With Verdure Clad,' 'On Mighty Pens' and her duet with the basso were conspicuous examples of superb finish.

"In resonant smoothness, felicity of expression, magnetism of personality and spirituality of interpretation, Herbert Gould is clearly an artist of high rank. His diction is so remarkably pure that one marvels. His appearance brought an ovation and every number a round of applause.

"J. W. Summerhays, Salt Lake tenor, is better than ever before. He sang with good expression, clear diction and with pure voice of fine carrying power. All of his numbers were good, with special mention deserved for 'In Native Worth and Honor Clad.'

"For symmetry, clarity, sincerity and effective ensemble, the chorus of 300 voices established for itself a new record.

### Lester Donahue Wins Parisian Favor

Lester Donahue gave his first recital in Paris on Saturday, June 11, at the Salle des Agriculteurs, and scored a decided success. It is quite unusual for a foreign artist who makes his Paris debut to be given any attention at



ADVERTISING LESTER DONAHUE.

all by the French critics, but Mr. Donahue received a number of criticisms, including one from Louis Schneider, of Le Gaulois, who ranks as the leading French music critic. M. Schneider wrote in the Gaulois of June 14:

"His playing is distinguished by rhythmic sense, sentiment and very sympathetic intelligence for the composers that he interprets.

"The orchestra, forty-five players, with Arthur Freber as concert-master, was efficient and dependable, furnishing an accompaniment that illuminated the great theme and adequately sustained chorus and soloists.

"Director Squire Coop again demonstrated his mastery, insight, sympathy and psychological power, holding both chorus and orchestra as only one man, who not only knows and feels, but who has the gift of communicating that spirit to others.

"Estimates vary, but it is certain that the contralto was heard by more than 30,000 persons."

After the oratorio, a meeting was held in the assembly hall of the University of Utah. The music was excellent. Mrs. Marsh B. Boothby played two harp solos, "Legende," by Zabel, and "Chanson de Mer," by Hasselmans. Mrs. Boothby has studied at the Boston Conservatory of Music and has achieved a high regard among musicians, not only for her delicacy and technique, but for her keen understanding and interpretation of her pieces.

Jessie Perry, a charming young soprano, sang three solos, "At the Well" (Hageman), "Rain" (Curran), and "The Song of the Open" (La Forge). She was accompanied by Jane Sands. Miss Perry has a very promising voice, and she has been steadily gaining in favor since her first appearance here three years ago.

FRIDAY, JUNE 17.

Friday, at the luncheon at the Newhouse Hotel, Lily Shipp sang the "Swiss Echo Song," by Carl Eckert. She has a lovely soprano voice and her part in the program was very enjoyable.

Friday evening, at the Assembly Hall, the closing meeting of the convention was held. The program had to do with the "Building of the West," American Indian music and decorations were featured. Mrs. C. P. Daily, in Indian costume, sang "The Place of Breaking Light," by Cadman, and the same composer's "The Thunder Bird," accompanied by Mrs. L. H. Burke. Mrs. Daily's voice is a clear, sweet soprano, and her solos were rendered with a depth of feeling, which left a lasting memory of the pathos of the Indian's present condition.

Howard Frazee, a young tenor of Salt Lake, was heard in a group of Indian songs—"Far Off I Hear a Lover's Flute" and "The Moon Drops Low," by Cadman, and "The Pale Moon," by Frederick Knight Logan. Mr. Frazee was accompanied by Mrs. John Brumblay. Mr. Frazee has won much favorable criticism and popularity by his work in concert, oratorio and on the stage. His voice is of the dramatic type, but possessed of much sympathetic power.

Mrs. George E. Skelton, of Salt Lake City, was the local chairman of music for the convention, and she had the assistance and cooperation of the best musicians in Utah. The programs were well planned and well executed and were a source of enjoyment. F.

His program was original in the sense that it was made up of works unknown here, although certainly played in other countries. There was a curious and attractive "Keltic Sonata" by MacDowell, and an interesting rhapsody by Dohnanyi. Mr. Donahue showed eloquence in the delicate "Reflets sur l'Eau" of Debussy. He seemed a trifle nervous in "Islamey," that difficult piece by Balakireff, a stumbling block for pianists, but that did not prevent him from scoring a very genuine success.

Le Figaro of June 14 said:

Donahue possesses a musical intelligence and clean virtuosity. His interpretation of two ballads by Brahms was very poetic. There was also the color with which he infused pieces by Debussy and Dohnanyi. The enthusiasm of his audience compelled him to add two encores which were equally enjoyable.

L'Echo de Paris said:

We heard for the first time in Paris a young pianist of very remarkable talent, Lester Donahue, who played with notable effect an interesting work by MacDowell, "Keltic Sonata." He also performed most excellently pieces by Brahms, Debussy, Rachmaninoff and Balakireff which brought him an undisputed and thoroughly legitimate success.

The Paris English papers spoke of him as follows:

Lester Donahue yesterday gave a highly successful concert at the Salle des Agriculteurs. It was his first public appearance in Paris. His accomplished playing, his polish, and the technical marvels he executed, immediately gained him the sympathy of his audience and well-merited and generous applause. One of the features of the recital was his rendering of the Brahms Ballads. It is no mean feat to play these difficult pieces in the correct manner, but this Mr. Donahue did with a beautiful fine touch, combined with smooth execution. Among other items which he rendered most delightfully were Rachmaninoff's Polka and MacDowell's "Keltic Sonata." This much—and it requires no further explanation to do justice to his playing—can be said about Mr. Donahue: he combines a rare technique with delicacy, feeling, and individuality.—Daily Mail, June 12.

Mr. Donahue played superbly and achieved a genuine triumph. His program included the Schumann toccata, which is a technical tour de force that few even of the greatest living pianists can play satisfactorily, and Mr. Donahue performed it most brilliantly. There was also the "Keltic Sonata" of MacDowell and some modern French pieces, all of which were excellently rendered.

Mr. Donahue is a piano virtuoso of the first order. He possesses an exceptional sense of rhythm and displays a deep understanding of the composers whom he interprets. His interpretation of Debussy's "Reflets sur l'Eau" was given with extreme delicacy, and he showed incomparable verve and spirit in playing Balakireff's "Islamey." He is a genuine artist.—New York Herald, Paris, June 13.

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## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's note.]

The Chicago North Shore Festival Association offers \$1,000 for an orchestral composition. The contest is open to composers of the United States, and the winning composition will be played at the final concert of the 1922 North Shore Music Festival. Compositions should be submitted before January 1, 1922, and should be sent by insured parcel post to Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

DePauw University School of Music, Greencastle, Ind., offers \$50 for a short organ composition, the length of from three to five printed pages. The aim of the competition is to stimulate interest in short organ compositions of real merit, and is open to American-born composers only. Compositions should be mailed to Van Denman Thompson, professor of organ, DePauw University, Greencastle, Ind.

Mana-Zucca offers \$500 for a quintet (piano and strings) by an American composer. Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, 4 West 130th street, New York. The contest closes November 1, 1921.

The National American Music Festival offers a cash prize of \$450 to young American artists who wish to compete in voice, piano, and violin. The contests will be held each morning during the week of the festival at Buffalo, N. Y., October 3 to 8. Those wishing to enter the contest should apply to A. A. Van de Mark, 223 Delaware avenue, Buffalo, N. Y.

The Matinee Music Club of Philadelphia offers \$200 in competition to American composers for a dramatic musical setting or an operetta, using for the text Henry Wadsworth Longfellow's poem, "The Masque of Pandora," with incidental solo parts, choruses for women's voices, and score for a string orchestra (including harp and piano). All manuscripts must be sent in as first-class mail matter by November 1, 1921. For further information apply to Clara Z. Estabrook, secretary, 620 West Cliveden avenue, Germantown, Pa.

Mrs. F. S. Coolidge offers \$1,000 for a string quartet,

## Many Engagements for Ellis Clark Hammann

If one is to judge by the numerous engagements which Ellis Clark Hammann is filling continually, not to mention the flattering tributes which are paid to him by the press, there can be no doubt about the high esteem in which he is held in musical circles of Philadelphia. His concert dates—as accompanist, as a member of the Rich-Kindler-Hammann Trio, as pianist and as organist—from March 1

the winning composition to have its initial performance at the Berkshire Festival of Chamber Music in 1922 at Pittsfield, Mass. Manuscripts should be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont avenue, New York City. The competition will remain open until April 15, 1922.

## SCHOLARSHIPS.

Theodore Spiering offers two scholarships for the violin master class which he will conduct at the Cornish School of Music, Seattle, Wash., from July 25 to August 27.

The Chicago Dairy Produce seeks "original compositions which are calculated to have an uplifting effect upon the dairy industry." The composition is to be in the form of a song. Words only may be submitted, or both words and music. Contributions will be passed upon by competent judges, and the awards will be announced as soon as possible after the judges have rendered their decision. The closing date of the contest is not mentioned. The first prize is \$25.00, second \$15.00, and third \$10.00. (See article, page 20, MUSICAL COURIER of July 7.)

The Ithaca Conservatory of Music offers one hundred scholarships valued from \$80 to \$600 each to deserving applicants from any State in the Union, and which will entitle them to instruction for the term of seventeen weeks beginning with the opening of the school year, September 19, 1921, in any of the following departments: Voice, violin, piano, elocution, band instruments and public school music. Further information can be received from George C. Williams, secretary-treasurer of the Ithaca Conservatory of Music, Ithaca, N. Y., before September 1.

A department of musical composition, providing three scholarships, has been added to the American Academy in Rome. There will be one Prix de Rome winner in musical composition each year, the fellowship providing three years of residence and study in Rome, or two years in Rome and one year in Paris, for each scholarship. For further information write to William Rutherford Mead, 101 Park avenue, New York City.

dist Church; May 12 and 13, accompanist for Beatrice Eaton, contralto, Metropolitan Opera House; May 14, accompanist for Estelle Hughes, soprano, Mercantile Club; May 17, soloist with the Cynwyd Choral Society; May 25, accompanist for Beatrice Eaton, Metropolitan Opera House.

## Dicie Howell Sings in Greenville

Dicie Howell's Southern tour commenced with a recital on June 6 in Greenville, N. C., at the Greenville Teachers'



DICIE HOWELL (LEFT) AND HER ACCOMPANIST.

Mary Bertolet, on the grounds of the Greenville Teachers' Training College in Greenville, N. C. The soprano gave a successful recital there recently.

Training College. The concert was held by the alumni of the college and was followed by the annual luncheon, at which the soprano was a special guest. The Greenville Teachers' College is the only one of its kind in North Carolina, and one of only fifty in the United States. The soprano, who is a North Carolinian by birth, has many staunch supporters among her classmates of the Moravian College in Salem, N. C., and some thirty-five or forty of them journeyed to Greenville in order to pay her honor. They showed their appreciation not only in enthusiastic applause and delighted praise, but also in the presentation of a huge basket of flowers decorated with a big Salem banner. Mary Bertolet furnished excellent accompaniments for Miss Howell during the entire program.

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to May 17 include the following: March 1, joint recital with Horatio Connell, Bellevue-Stratford; March 6, Rich-Kindler-Hammann Trio, Germantown Cricket Club, Chamber Music Association; March 7, accompanist for Thaddeus Rich, violin recital; March 9, accompanist for Louis Gabowitz, violin recital, Witherspoon Hall; March 10, accompanist for Bessie Philips, contralto, Academy of Music; March 11, accompanist for Mae Ebrey Hotz, soprano, Settlement Music School; March 12, joint recital with Mae Ebrey Hotz, Merion Cricket Club; March 25, accompanist for Thaddeus Rich, Mercantile Club; March 27, joint recital with Hans Kindler, cellist, Germantown Cricket Club, Chamber Music Association; March 27, Rich-Kindler-Hammann Trio, private musicale; March 28, accompanist for Manufacturers' Club Musicale; April 15, Davenport School Musicale; April 18, joint recital with Susanne Dercum, contralto; April 20, accompanist for Mae Ebrey Hotz, soprano, and Michael Penha, cellist, Mendelssohn Club concert; April 22, accompanist for Treble Clef, Academy of Music; April 25, Manufacturers' Club musicale; April 26, accompanist for Helen Buchanan Hitner, soprano, Witherspoon Hall; April 27, accompanist for Mae Ebrey Hotz and Michael Penha at Bellevue-Stratford; May 5 and 6, Orpheus Club; May 11, organ recital, Calvary Metho-

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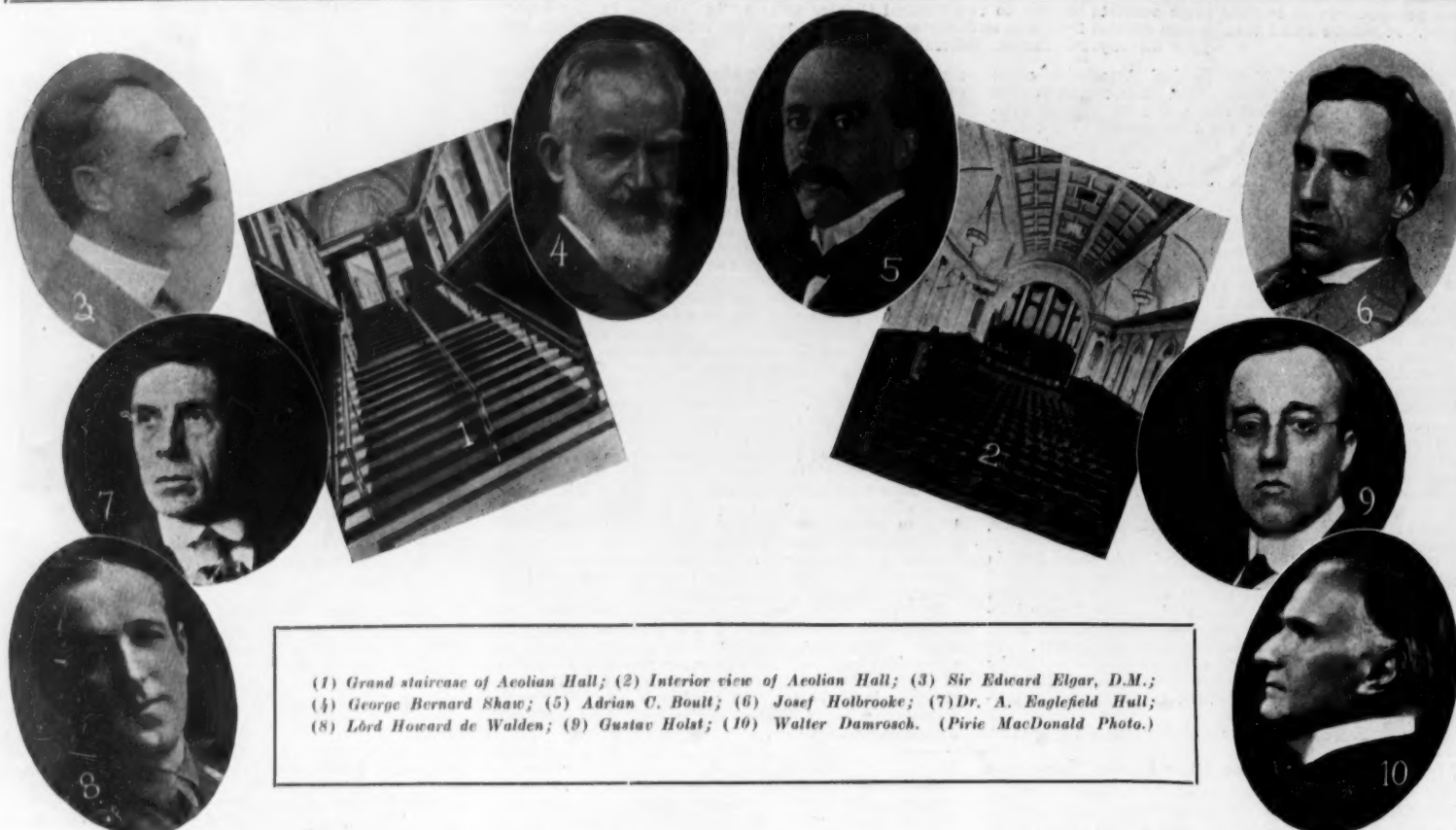
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## Where the British Music Congress Was Held and Some of the Principal Leaders Present



(1) Grand staircase of Aeolian Hall; (2) Interior view of Aeolian Hall; (3) Sir Edward Elgar, D.M.; (4) George Bernard Shaw; (5) Adrian C. Boult; (6) Josef Holbrooke; (7) Dr. A. Eaglefield Hull; (8) Lord Howard de Walden; (9) Gustav Holst; (10) Walter Damrosch. (Pirie MacDonald Photo.)

(Continued from page 5.)

sentative even of Mr. Carpenter at his best. The latter is "occasional music," written for a special production—music such as we have turned out by the ream. It would not occur to anyone in America to include these works upon a representative program of American music, not to speak of selecting them as the sole representatives of American music (for the addition of the "Dirge" from MacDowell's "Indian Suite" was too much like rattling dead bones). Unfortunately, some English critics will use this occasion to back up their low opinion of American music, and I feel sure that Mr. Damrosch, who selected these works single handed, did not improve matters by apologizing for his country in the course of an otherwise excellent after dinner speech, saying that America is just making its first attempts in musical composition.

With due respect to British music, I venture to say that, had the selection been made with the same care and by the same process of consultation as the English, we could easily have made as impressive a showing as our esteemed "cousins" did on the previous evening. As it was, Elgar's "Enigma Variations" was by far the best item of the evening, conducted by Hamilton Harty with more sympathy

than he was able to summon for the Strauss composition. Bantock's "Sea Reivers," which also did not do justice to its composer, opened the program.

### A FINE SHOWING IN CHAMBER MUSIC.

The program of chamber music, which was given by the English String Quartet, was as delightful as it was, obviously, representative of the best of contemporary composition. (The program given at the president's reception a few days ago by no means equalled it in quality.) Frank Bridge's string quartet in G was perhaps the most distinctive and ambitious number. Masterful in construction, direct and poignant in expression, it is in no sense revolutionary, yet interesting all the way through. The composer played the viola part himself and was enthusiastically applauded.

John Ireland's violin sonata, played by Marjorie Hayward, the first violin of the excellent quartet, and Harold Samuel, the well known English pianist, proved less spontaneous and more academic than the quartet. But the two shorter works, at the beginning and the end of the program—Hurlston's phantasy quartet and Vaughan Williams' phantasy quintet (two violas)—were extremely enjoyable,

the latter by virtue of its poetic, introspective atmosphere, somewhat reminiscent of "Parsifal," the former as the vivid and genuinely musical but unpretentious outburst of a young genius whose early death cut short a career of great promise.

All of these works but the Vaughan Williams quintet are prize winners of different years in the Cobbett Competitions, which are responsible for a great deal of modern English chamber music, especially in the "phantasy" form; and Mr. Cobbett, the donor of the prize, honored the occasion by his presence.

### OLD ENGLISH MUSIC DELIGHTS AUDIENCES.

Lack of space forbids dwelling upon the various samples given of British song writing (most of which seems to affect a Scotch or Irish flavor, if they are not modern French), and upon the two excellent programs of church music, old and new. The recital of John Coates, devoted entirely to sixteenth century songs, was altogether one of the most delightful evenings we have recently spent; and the concert of old English music given by Mrs. Gordon Woodhouse (harpsichord), the English Singers, and a string sextet gave an equal amount of genuine pleasure. Harpsichord pieces of Thomas Morley, Richard Farnaby and others, madrigals and ballets, beautifully sung (a cappella), a fantasia for strings by Byrd, and Wilby's "Sweet Honey Sucking Bees," also for instruments, made up the program.

The intimate concerts, by the way, were all given in Aeolian Hall, and the orchestral concerts in Queen's Hall. The British program was played by the British Symphony Orchestra, the other by the London Symphony.

### AMUSING TALK-FESTS.

Both instructive and entertaining were the several public discussions upon various subjects which served to crystallize opinion on the efficacy of methods and means of progress, so far as British music is concerned. Your correspondent was able to participate in two of these, namely, those on "The State of Music" and "British Music Abroad," and found that the arguments adduced in both would as easily apply to America. The first, under the chairmanship of Dr. Percy Dearmer, centered largely upon the question of the amusement tax, which in England is found to be a heavy burden upon artistic enterprise. It is significant, however, that a proposition to demand the abolishing of the tax altogether was rejected and that the resolution

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Where orchestral concerts of British Music Congress were held.

finally passed merely calls upon the Government to reform its administration.

## G. B. S. TAKES A HAND.

Many a bitter reproach was leveled at the "genial barbarians who govern us" for doing nothing for art except to hamper it; but the most amusing attack, as might be expected, was made by George Bernard Shaw, white haired and white bearded, who was a faithful attendant daily.

Shaw pointed out, first of all, that the tax could easily be evaded. "If Lenine and Trotzky were to appear in England to lecture on the operation of the Soviet system, and to charge high admission fees, they would have crowded houses everywhere and earn a lot of money, but they would not have to pay a penny of taxes, for their lectures would be called 'Demonstrations in Political Economy.' Why on earth can't we call our concerts 'Demonstrations in Musical Composition and escape the tax?' As for getting the tax removed on the ground that music was good for the people and tended to make them less barbarous, he absolutely despaired of the Government. "The idea of making Beethoven and Wagner the subjects of their discussions would not occur to our Parliament, which prefers to argue about the Kaiser and whether to hang him or not."

## A CHANCE FOR POLITICAL JOBS.

Therefore, Shaw maintained, a Ministry of Fine Arts would not be created for the sake of art. But, as soon as some one could be made to see that such a ministry would

mean a number of jobs, with salaries attached to them, there would be a prospect of getting one appointed.

Once you have an art ministry, of course, it will have to do something for art. And that would be the only way to get back some of the amusement tax. The thing would be not to abolish the tax, but to earmark it for a purpose—for the support of art, art education and propaganda, instead of the usual purpose, namely, "the reduction of the supertax levied on our millionaires."

On the subject of propaganda for British music abroad, G. B. S. also had some good things to say. The proposition to try and "get some money out of the Government" for such propaganda did not seem to him quite so hopeless as to some of the other speakers. "But for heaven's sake," he cried, "don't leave it to the Government. Don't let anybody in the Government get to thinking about the subject—that would be disastrous! Somebody would be sure to do something like arranging a performance of Handel's 'Messiah' in Berlin."

Shaw advocated the maintenance of a "shop window" in foreign centers, just as shop windows or exhibitions of other British goods are arranged by the Government abroad. A British Music Festival would be such a shop window, and he suggested that the British Music Society plan it, figure up the cost and ask for a definite grant on the ground that it would help British trade.

## PRAYING FOR BRITISH TO ABANDON POLITICS.

G. B. S. assured his hearers that the "goods" were well

worth it, for in some respects British music was ahead of all other music today. "This," he adds, "is an unbiased opinion, for you know I am not an Englishman (vociferous laughter). My judgment of your music is about of the same value as a Belgian's would be of German music. I have been praying for years that the English might give up politics, for which they have no capacity, and go in for music, for which they have a great deal!"

This, it seems, would dispose once for all of the widely held opinion that the English are the most unmusical nation in the world, and which was expressed by an editorial writer in the *MUSICAL COURIER* recently. Edwin Evans, editor of the *Musical News and Herald*, saw fit to cite this statement at this meeting, and it fell to the lot of your correspondent to explain publicly why it was made. (Mr. Moiseiwitsch's denial of his alleged disparagement of American audiences, which drew our editorial fire, has, it seems, become a subject of discussion in the daily press here.)

Personally we do not believe in the existence of unmusical nations. (We should not be surprised to find that Bushmen are musically gifted.) However, there are unintelligent audiences everywhere, even in Germany, and surely England is not free from them. To reduce their number and to make the art of music prosper thereby is the noble purpose of such bodies as the British Music Society.

Official speakers at this most interesting and memorable discussion included Dr. Eaglefield Hull, Francis Toye, Walter Damrosch, Eugene Goossens, Arthur Bliss, Edwin Evans, Serge Koussevitzky and your correspondent. The chair was occupied by Dr. R. Vaughan Williams. At the society's banquet Lord Howard De Walden presided, and toasts were made and answered to by Lord Burnham, Dr. Hull, Sir Hugh Allen and Walter Damrosch.

## WHO WAS THERE.

Many Americans were present at the various concerts and meetings. Messrs. Gabrilowitsch, Damrosch and Tandler were among the conductors; Max Rosen, Toscha Seidel, Katherine Ruth Heyman, Walter Rummel and others among the players; Reinald Werrenrath, Marcia Van Dresser, Ethel Frank, Rosalie Miller and Clara Clemons among the singers; Katherine Lane among the critics. All of them, like your correspondent, have found in the congress both enjoyment and food for thought.

CÉSAR SAERCHINGER.

## The Gray-Lhevinnes Enjoy Auto Trip

Mischa Lhevinne gave the final concert of the series of individual dates which he has filled since the close of the long joint-recital tour with Mme. Gray-Lhevinne at Akron, Ohio, and telephoned long distance to his wife to meet him in Southern California. The Gray-Lhevinne summer home is on San Francisco Bay and Mme. Gray-Lhevinne had gone there to get everything in readiness. So this gave a much desired chance for a real long trip with their beautiful new car. Small son and nurse went along, of course, and the little violinist drove to Los Angeles where they met Mr. Lhevinne and motored all over Southern California and then back to their home again. They covered by auto over 1,700 miles.

Mr. Lhevinne has been asked to have a master class for the summer, but he intends to devote the warm months to composition and preparing programs with Mme. Gray-Lhevinne for the big tour that begins next Fall.

## LaForge Pupils in Recital

Frank LaForge, the distinguished accompanist and coach, recently presented two of his artist students in recital at the Wanamaker Auditorium. The entire program was given by Elsa Gillham, contralto, and Rosamonde Crawford, pianist and accompanist. In one number only, the brilliant "Hungarian Fantasia" of Liszt, the orchestral accompaniment was played at a second piano by Ernesto Berumen, who is in a measure responsible for the training of Miss Crawford. She executed this showy and technically difficult composition with ease, skill, and real dramatic fire. In addition, Miss Crawford played all of the accompaniments for Miss Gillham in masterly fashion, and entirely from memory. Miss Gillham's well-schooled and ingratiating voice was heard to advantage in three groups of representative songs and arias, sung in the original tongue.



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NEW YORK THURSDAY, JULY 14, 1921 No. 2153

At a recent meeting of the Independent Musical Society, Paris, Stravinsky's "Piano Rag Music" was played (by Mme. Alberte Heskia). Courageous lady! The MUSICAL COURIER recently had a review of that piece of music (?) which was—well, hardly complimentary.

Josef Holbrooke has original ways of composing and also of handling his compositions when they are completed. He was invited to have his "Bronwen" overture played at the British Musical Society's Congress which has just taken place in London. Mr. Holbrooke, however, declined the offer saying: "I have not agreed for nine years to let any new work of mine go until I get more than one hearing of it. Sheer waste of work."

The Literary Review of the Evening Post is authority for the news that Gerhart Hauptmann, assisted by Ferruccio Busoni and Ludwig Justi, has established a new German monthly, to be known quite simply as "Faust." The first number will appear October 1. Published by Julius Bard, Berlin, the endeavor of the editors will be, says the Literary Review, "to clarify some of the leading questions arising out of Germany's muddled attitude toward art and letters."

When the oratorio, "The Apocalypse," had its first performance at the N. F. M. C. convention at Davenport, it was not the first time that words by Henri Pierre Roche—who shared the writing of the libretto with Pauline Arnoux MacArthur—had been heard in this country. He was the librettist of Sylvio Lazzari's opera, "Le Sauteriot," given by the Chicago Opera two seasons ago, and also responsible for a number of other dramatic and literary works that have won favor in France, his native country.

Rumor says—and everybody hopes rumor is right—that the Minneapolis Symphony Orchestra troubles will be settled this week and that the orchestra will continue. It would be a pity to have that splendid organization—a credit to the city that has supported it and to Emil Oberholfer, who created and directs it—disbanded because of the musical union's insistence upon a minor and untenable point. What with this affair and the present trouble in New York, the unions will sooner or later realize that they themselves are the power which is driving toward the universal establishment of the open shop in symphony orchestras. The orchestra management and guarantors in both cities are willing and glad to work with the unions, but, as long as they supply the funds, they very properly refuse

to be capriciously dictated to by union officials with whom oftentimes the musicians themselves are not in sympathy.

Grace Hoffmann thinks prohibition will influence the public in the direction of good music. The modern Germans might try it. From all accounts they need something new to give them their old time imagination.

Paris papers state that Edmond Clément, the veteran tenor, will make a concert tour of Canada and the United States next season. It is understood that it will consist of only a limited number of appearances and will be directed by a Canadian manager.

Mary Garden's long stay in London gave rise to the story that the Chicago Opera has an idea of going there next summer to give a season at Covent Garden, which is closed this year. This sounds very much like one of those hot weather rumors.

To save time, some of our American contemporaries should take news items directly from our columns—they are heartily welcome to do so. It means considerable delay taking the item from some other paper—say, for instance, Le Canada Musical—after that paper has first taken it from us. This, be it understood, is no reproach to that excellent Montreal paper, from which we occasionally are glad to glean items which its special connections enable it to obtain first.

At last the authentic instrumentation is available of the orchestra employed by the Italian musical futurists at the three concerts given in Paris late in June. It was composer of three growlers, three screechers, three cracklers, three gurglers, three buzzers, four crows, four rustlers, one hisser, and—our French breaks down before this word—three "nubuleurs," whatever those may be. Unfortunately our source of information gives no description of the instruments.

Word comes from Vienna of the death of Max Kalbeck, best known to the music world in general for his authoritative biography of Johannes Brahms. He was born at Breslau on January 4, 1850. His determination to be a poet—several volumes of his poems have been published—led to a rupture with his father and he turned to the musical profession. It was the famous Hanslick who recommended him in 1880 to the Wiener Allgemeine Zeitung and there he began his long career as a critic and musicographer. He was one of the distinguished "K" trio of Vienna critics—himself, Julius Korngold and Ludwig Karpath. The other two survive him.

At last Willem Mengelberg has settled down in his summer home in Switzerland to enjoy the rest that he has so well earned after his long and strenuous season. On the very day he got back from New York, he began rehearsals with his own Concertgebouw Orchestra in Amsterdam and when he had finished the season there with some trifling things like Bach's "St. Matthew's Passion" and the Beethoven ninth, he went on a tour through the principal cities of Holland and then into Spain and Italy where he conducted in Madrid, Barcelona and Rome before starting his vacation. It is needless to say that his success everywhere was similar to that which he won in New York.

Speaking of the British Musical Society's congress, the MUSICAL COURIER's correspondent, César Sacherling, is quite right to protest against the so-called "American music" which Walter Damrosch conducted there—three numbers from Carpenter's "Perambulator" suite and some of his own incidental music for "Iphigenia in Aulis." Karl Engel has aptly characterized Carpenter as "not the least talented imitator of Ravel" and the pieces in question are eminently Ravelian, by no means Carpenter at his best. Also Mr. Damrosch's "Iphigenia" music, excellent for the purpose for which it is written, cost him no great effort to make and is not the sort of fare to represent the best in American music. In fact, the action of Mr. Damrosch in putting some of his own stage music on the program when there are the symphonic works of such men as Chadwick, Kelley, Hadley, and, for moderns, Griffes or Sowerby—to mention only a few—is somewhat surprising. An audience that has been listening to the compositions of Goossens, Ireland,

et al, certainly would appreciate the beauties of, for instance, Griffes' "Kubla Khan," a truly representative work of modern American music.

The ousting of the Musical Mutual Protective Union from the American Federation of Musicians causes one to wonder whether the members of the former now are thinking of Daniel Webster's famous phrase, "The broken and dishonored fragments of a once glorious union," or of Shakespeare's "But yet an union in partition." As for the A. F. M. officials who ordered the ousting, they probably remembered Rufus Choate's great phrase: "We join ourselves to no party that does not carry the flag and keep step to the music of the union."

Sir Henry Hadow, well known English musical educator and composer, commenting wisely, recently gave out the following: "Mr. Wells, in his new book on education, has complained that we are more concerned with teaching how to live than with showing them that life is worth living, and no scheme of adult education can fulfill its purpose which does not tend to spiritualize the mind as well as to inform and instruct it. The study of great literature and of great art and music is not a luxury in such a scheme of education, but an essential part of the course. Man does not live by bread alone, nor by political power alone. We live, as Wordsworth said, 'by admiration, hope and love.'"

Dr. Humphrey J. Stewart, official organist of the Spreckels organ in Balboa Park, San Diego, Cal., has presented his sixth annual report to the board of park commissioners there, covering the period from January 1 to December 31, 1920. According to the report 2,496 compositions were played in that time, 2,376 of which were performed by Dr. Stewart and 120 by other organists. 314 recitals were given in 1920 by Dr. Stewart and sixteen by visiting players. Local novelties in the way of compositions, were 120. Dr. Stewart wound up his report as follows: "Throughout the year the attendance at the daily recitals has shown a marked and steady increase, so that at the present time there are larger audiences than during the period of the exposition. Undoubtedly the taste for good music has been promoted in this community by the organ recitals; a result which must be gratifying to all concerned, and particularly to John D. Spreckels, through whose generosity the daily concerts have been maintained from the opening of the exposition in 1915 to the present time."

## MONUMENTS

Of American music lovers in general, and especially those who are of the Far West, nobody deserves a monument better than William A. Clark, Jr., who founded and is the sole supporter of the Los Angeles Philharmonic Orchestra. Mr. Clark, from a purely disinterested love of music and the desire to do good through its dissemination, called this orchestra into being and has guaranteed to support it singlehanded for five years—the coming season representing the second year of the arrangement. This, of course, does not mean that Mr. Clark will not continue further his interest in the orchestra, but at the end of that period it seems very likely that Los Angeles, appreciating what he has done for the community, will insist in participating in the guarantee. The MUSICAL COURIER, however, has an idea that Mr. Clark is very likely to endow the orchestra in perpetuity—and what could be a finer monument to any man than so vital and living a thing as a symphony orchestra? We wish Mr. Clark a great many years more of life and health, but if, as he doubtless has in mind, he endows this orchestra, he will create a memorial for himself which will keep his name alive forever. How sad it is to think that Major Higginson, to whose munificence the splendor of the Boston Symphony Orchestra for so many years was due, allowed a petty disappointment to influence him shortly before his death and did not leave a cent of all his fortune to bind his name inseparably with the splendid monument he had erected for himself; and how much more would the name of Andrew Carnegie be remembered, had he endowed for his native city of Pittsburgh and made permanent the orchestra that once existed there. A "Carnegie Orchestra" which would attract large audiences to hear its programs every week of every season and travel throughout the country for years to come, would vividly remind thousands of people, to whom "Carnegie Library" over a doorway is merely so many letters in stone, scarcely seen—of the actual living and continued value of his benefactions.

## VARIATIONETTES

By the Editor-in-Chief

The new gun which shoots 300 miles and through armor plate 25 feet thick, may be useful in getting the idea into the heads of some American composers that because they are American composers America does not owe them a living unless they are good American composers.

Considering the state of the humidity last week we were delighted at having to answer the following questions some 642 times by phone, letter, and in conversation:

"Is Caruso going to sing again?"  
 "Isn't Caruso going to sing again?"  
 "Will Caruso sing?"  
 "Do you think Caruso will sing?"  
 "Is Caruso to sing?"  
 "Can Caruso sing?"  
 "Should Caruso sing?"

Our answer invariably was the same, as follows: "The Reformation was the first great movement for popular education. By it many of the ideals of the Renaissance were passed around among the people. The masses were instructed and the masses thought and chose, for the first time, their own faith. The Reformation was argued before the bar of public opinion and its fate decided by the common people of every country."

"The night hath a thousand eyes," as the verse goes, but it had also 17,000 ears up at the Lewisohn Stadium last Thursday, for 8,500 persons crowded that huge auditorium to hear Henry Hadley conduct the first of the season's summer concerts there.

"Is stage-fright a germ, or is it a state of mind?" asks colleague Pierre Key in his paper. Those who are affected by it say that it is a demnition nuisance. If it is a germ it must be a very intelligent one, in order to know the exact moment at which the victim steps upon the stage. If it is a state of mind, it is an infantile one, otherwise it would be able to convince itself that the audience does not intend to murder the performer, that it doesn't matter much whether a wrong note or two is sung or played, and that there is no real reason why, wind and weather being favorable, the concert-giver should not deliver a certain piece of music publicly every bit as well as the same person has rendered it probably a hundred times at home. The best analyses of, and remedies for, stage fright, which we ever came across were essays by Alberto Jonas and Leopold Godowsky.

We know from personal experience that stage fright is a malady made up in equal parts of amnesia, ague, indigestion, nausea, locomotor ataxia, water on the brain, jumping patella or knee-cap, digital swelling and paralysis, parched palate, cleaving tongue, stuttering, semi-blindness, and gallows' gait. On one occasion when we were performing a piano piece in public we became confused because our teeth were chattering in 12-8 prestissimo rhythm and tempo, while the composition called for 3-4 adagio. On the day that we resolved to give up the virtuoso career musical art was deprived of probably the world's most nervous pianist. After our voluntary abandonment of a possible vast income from making records of Gottschalk's "Tremolo," we decided that it is much easier to tell others how to play the piano than to do it ourself, and so we took a position as a music reviewer and then sank lower and lower until we became an editor, or one who sits in a large easy-chair all day long, draws an enormous salary, and does nothing but send other persons to concerts to write about them.

Our old and valued friend, Clarinetist Wilhelm Foerster, sends us a line we like exceedingly: "The really comical people are those who have no sense of humor."

Foerster also has taken the trouble to call attention to other famous B musicians beside Bach, Beethoven and Brahms, by mentioning Bruch, Bülow, Busoni, Berlioz, Bizet, Blech, Balling, Balakireff, Bachaus, Barth, Bonnet, Backer-Gröndahl, Balfe, Bantock, Bargiel, Baermann, Barnby, Byrd, Bartlett, Bauer, Bazzini, Beach, Beer (Meyerbeer), Bellini, Bemberg, Bendel, Benedict, Bennett, Benoist, de Beriot, Bloch, Bloomfield-Zeissler, Boccherini, Bodanzky, Buhlig, Boildieu, Boito, Bonci, Bispham, Borodin, Borowski, Borwick, Bottesini, Brassin, Bridge, Brockway, Brüll, Bruneau, Buck,

Bull, Burleigh, Buxtehude. But why did Foerster leave out one beloved, luminous, imperishable B, the inspired Badarzewska, who wrote "The Maiden's Prayer"?

For our part we indulged in the labor of looking up the number of pages given to the B's in Baker's "Dictionary of Musicians." They totalled exactly 101. We found, however, that the S's led the list, with 131 pages. The B biographies included the very long ones of Bach, Beethoven and Brahms, while the S pages embraced only two extended articles, on Schubert and Schumann. M and H were close rivals, with 80 and 77, respectively. W and R followed at 64 each, and G at 62. L and P made a dead heat of it at 61. C had 51, K 50, F 37, A 35, T 31, and N 21. The rest were J 15, E 14, Z 13, O 7, I 5, U 4, Q and Y 1 each, and X gave exactly two names, Xanrof and Xyndas. The former, however, was a mere pretender, for his correct name was Fourneau, and he made an anagram of the Latin equivalent of his name, which resulted in Fornax, and reversing that, he succeeded in arriving at Xanrof. He is an amateur composer living in Paris, has written songs for Yvette Guilbert, and is a music critic. Until we read the last named fact, we had no idea why he was ashamed of his name.

Another line that impressed us was Mr. "Bugs" Baer's hope (in the New York American) that "the day would arrive when the dogs of war shall be converted into the frankfurters of peace."

The American Watch on the Rhine soon will be over.

"The poet says soulfully that 'night brings out the stars.'"—Exchange. We never noticed that they showed any aversion to appearing at matinees, provided the pay was satisfactory.

To keep on quoting the poets, "how sharper than a serpent's tooth" is that singer who sings sharp from the first note to the last.

That composer, Selim Palmgren, is a favorite of mine. When he plays upon the piano his own pieces so divine.

To Doty Ward I pen this poem—publishing my stand, That she makes the Winter Garden seem a summer land.

If Chinee-man I were, I'd say: "I likee  
 Miss Jaernfelt, whose other name is Maikki."  
 Helsingfors.

I hate that awful person Bessie Niffles,  
 Who drowns the "Butterfly" tunes with her sniffles.  
 J. P. F.

I hate those opera singers, dreadful bores,  
 Who when they've finished with their winter's roars,  
 Quick grab their coin and rush to foreign shores.  
 U. S. A.

I'm glad to see that gifted Freddie Gunster  
 Has not been mocked by any daring punster.

I'll bet that handsome tenor, Charley Hackett,  
 Of mash notes daily gets at least a packet.  
 B.

My favorite is Sylva, the opera queen,  
 The greatest Carmen I ever have seen.  
 H. D.

The secret of music now seems to be solved by nearly all the nations. We have Armenian, Persian, South American pianists, Japanese composers and conductors, and operatic sopranos and tenors, Indian operatic and vaudeville baritones and concert sopranos, negro musicians and composers of all kinds. The violin seems likely to be monopolized by the Russians, and the cello is in the hands largely of the Belgians and the Dutch. That leaves open the exclusive championship of the marimba, cornet, ukulele, harmonica and jazz traps, and America is in a fair way to hold those titles without competition.

In many a so-called master class the master is the only class, not to say the only master.

When Admiral Sims spoke of the "jackasses" in America, did he, we wonder, remember to include that portion of the public which believes everything it reads about opera singers?

Henry T. Finck asserts that if all concert halls were ventilated properly it would be twice as easy

for artists to please the public. We can understand that bad air hurts good airs, but would good air help bad airs?

Finck, who has his own fine notions about the duties of a music critic, confesses in the Evening Post that:

Occasionally I write to a manager or press agent that if he wants a good notice of his show in my column he must be sure to clean out the bad air in the auditorium, because I cannot possibly get enthusiastic over anything when I am depressed by bad air, gasping like a fish out of water.

If audiences could see air as they see a mud puddle in the street, there would often be a stampede from a concert hall or theater. Breathe that air? Never!

In the Tribune of July 3 we read in a headline, "Distinguished Frenchman Again to Visit Here," and we had to look twice to make sure that the paper was writing about d'Indy and not about Carpenter.

To keep properly in the picture, the Metropolitan Opera, when it produces "Siegfried" next season, will have to place French and American soldiers along the path of the hero's Rhine Journey, and be sure to give him a properly vised pass. He will be lucky if the sentries do not disarm him of his spear and shield, requisition his horse, clap a luxury reparations tax on his trick helmet, and, suspecting secret militarist messages, rub off from his body all the protective ointment massaged into it by Brünnhilde.

We hear also that the Germans, in order to prevent the Allies from levying on the pure harmonic metal and valuable melodic gems of "Rhinegold," intend to change its title to "Rhinestone."

M. B. H. communicates solicitously:

I notice that you are looking for summer books to read, books that have no musical subject or slant. You quoted the names of several such volumes you had selected. But, I ask, why omit these:

"Modern Irish Trade and Industry." By E. J. Riordan. 8vo. New York: E. P. Dutton & Co. \$3.

"The Geography of Bible Lands." By Rena L. Crosby. 12mo. New York: The Abingdon Press. \$1.75. An illustrated Sunday school textbook.

"History of the 107th Infantry, U. S. A." Compiled by Gerald F. Jacobson. 8vo. New York: Seventh Regiment Armory.

"Parliamentary Franchise Reform in England from 1885-1918." By Homer Lawrence Morris. 8vo. New York: Longmans, Green & Co.

The last few political years have brought forth more bewildering and exciting Hungarian fantasies than any of those Liszt ever composed.

According to the Morning Telegraph of July 4, Selim Palmgren, Finnish composer, "has consented to visit America." At present he is only in New York.

A critic who writes about a composer's work that its only possible explanation seemed to be that "he was trying to see just how much his admirers would swallow in the way of cacophony and incoherence"—as the Westminster Gazette (London) chronicler said recently of Stravinsky's new symphony in memory of Debussy—is merely but unconsciously trying to see just how much his readers would swallow in the way of his own ignorance, mental sluggishness, unfairness, and inability to penetrate and assimilate any kind of music which differs from that which he has heard previously and which does not make its meaning clear on the surface, naively and immediately.

To paraphrase the old German philosopher, Lichtenberg: "When a critic knocks his head against a piece of music and a hollow sound comes forth, that does not prove that there is nothing in the composition."

Much critical writing, too, is incoherent and cacophonous.

Anyway, why not give the words "cacophony," "cacophonous" and all their derivatives a well deserved rest for awhile?

Only this once, however, we would like to say that some of the critical cacographers seem to be suffering from cacocholia, cacogastria and certainly cacochies scribendi, or they would not be so cacothic. To such of the cult as are chronically cacodemonous we wish cacothanasia, and preferably, as the Mikado said to Caco—pardon, Coco—in boiling oil. As for the lesser offenders, may they inadvertently sit on a cactus.

LEONARD LIEBLING.

## GOING TO THE DOGS

In a London musical journal of recent date we found a wail by an eminent English musician about the degenerate state of modern music. He believed that the whole tonal art was going to the dogs, and apparently the kennels were in sight. We know better. Music is not going to the dogs any faster now than it went a hundred years ago. It is always changing and it will continue to change as long as it is a living art. A hundred years hence a few good works of our period will be remembered, and all the tons of rubbish will have sunk into the ocean of oblivion.

What has become of all the bright and welcome novelties published at London in 1820? Novello published some volumes of Masses selected and arranged from the works of Samuel Webbe, Signor Ricci, Signor Casali, Corelli, Wilds, Mozart, S. Wesley, David Perez, Durante, Yoze Di Regi, Leal, Joachim Dos Santo, Franki, Giacomo Perti, J. S. Bach, Haydn. The names which have come down to us are the same names which had come down to the publishers of 1820.

The Quarterly Musical Review of 1820 began the publication of Francesco Bianchi's very important theory of music. Its importance, however, has dwindled to the vanishing point in 101 years. For aught we know to the contrary, it may have been a revolutionary theory of music which made the hair of old musicians stand on end.

In 1820 Le Duc of Paris was advertising in London the merits of Alexandre Choron's "Principles of Musical Composition," and Francisco Pollini, of Milan, was pushing his variations on "the much admired air of 'Voi che sapete' from the opera of 'Le Nozze di Figaro' composed by Mozart." In the same year, Rossini's "Il Barbiere di Siviglia" was "partly composed, the whole arranged, altered, and adapted to the English stage," by Henry R. Bishop. There was really nothing to worry about. Mozart and Rossini have survived while Pollini and Bishop have gone to the dogs.

Who could tell the good from the bad in 1820? Some of the older musicians looked back to the days of Handel in his glory, and remembered the late modernists, Mozart and Haydn. No doubt they thought that music was going to the dogs merely because it was changing in style. The compositions they saw advertised in 1820 included such works as the following: "Polonaise with Variations," by M. Metzler; "L'Aline," rondo for the Piano Forte, by Augustus Meves; the favourite Valce a l'Hongroise, by G. Kiallmark; Pastorale, by F. Paer; the "Guaracha," a celebrated Spanish dance, with variations, by J. H. Little; "La Biondina in Gondoletta," with variations, by F. Kalkbrenner; Lessons for the Piano Forte, by J. Howell; a new and complete Introduction to the Art of Playing on the Piano Forte, by J. Munro; "Love thee, Dearest, love thee," a ballad by Thomas Moore, Esq.; "The Blighted Rose," a ballad, written by J. W. Lake, Esq., the music composed by Sir J. Stevenson, Mus. Doc.; "There be none of Beauty's Daughters," the words by Lord Byron, and music by P. Knapton; "Battle of Hohenlinden," a grand Scena, the words by Thos. Campbell, Esq., composed by Charles Smith; by the same composer, "Till Nature's King," words from Thompson; favorite air in the opera of "Tarare," with variations for the Piano Forte, by T. Latour, who was also responsible for the "National Waltz" danced by the Miss Denetts, with variations for the Piano Forte; Wesley Doyle, Esq., composed two ballads—"Sweet is Love" and "Whilst on the Beach I wander"; "From Flow'r to Flow'r," by T. F. Walmisley; a series of Caledonian airs, with variations for the Piano Forte, by J. Burrowes; "Poor Zayda is left all alone," by Thomas Welch; the favourite Air by J. J. Rousseau, with variations for the Piano Forte, by J. B. Cramer; Mozart's celebrated air for the opera of "Il Flauto Magico," with variations for the Piano Forte, by J. B. Cramer; "Ivanhoe," a musical drama, performed at the Theater Royal Covent Garden, written by J. S. Beazley, Esq., music by Storace and Dr. Kitchiner; new edition with considerable improvements, of sonata, No. 1, composed for the Piano Forte by Muzio Clementi; the favourite air, "Donne L'Amour," with variations for the Piano Forte, by T. A. Rawlings; a Divertimento from Steibelt's favorite air, "A me tutte le belle," for the Piano Forte, by J. Coggins; grand sonata for the Piano Forte and Flute Obligato, by A. E. Müller; "My Native Land Good Night," composed and arranged for the Piano Forte with an accompaniment for the Flute, by F. J. Klose; "Jeanie's Bawbie," Scotch air, by W. Card; "Twas not those Eyes of Starry Light," by Dr. John Clarke; "Adieu lov'd Youth," by J.

Macdonald Harris; "Dearest Ellen Awake," by John Emden; "Tell Me, ye little melancholy Tears," by G. Lanza; "Sweet are the Stolen Hours of Love," by M. P. King; "Edward," a ballad, by S. Webbe; Holder's New Sonatas; "Tancredi," eine grosse heroische oper in swey Aufzugen von J. Rossini mit Italienischem und Deutschem text; sonata for the Piano Forte, op. 46, composed and dedicated to his Friend Fred. Kalkbrenner as a mark of esteem for his eminent talents by Muzio Clementi; a grand Dramatic Sonata for the Piano Forte, by K. Kalkbrenner; "The Carnival," for the Piano Forte, by C. A. Gutman; "Hail, beauteous Stranger," by Joseph de Pinna; "Is my Love then flown?" by J. Davy.

This list might be extended half a mile! These were a few of the novelties of 1820 in London. Not even the faintest perfume of a solitary petal from "The Blighted Rose" has survived notwithstanding its authorship by an esquire and its composition by a Knight and a Mus. Doc. And no one would be reckless enough to play in public today those stupid "Variations for the Piano Forte."

Was music going to the dogs in those days? Some of the critics of 1820 might have thought so, but who can picture their amazement if they could have seen the names we see when we look back to 1820. We see Schubert, Mendelssohn, Schumann, Chopin, Liszt, Wagner, Brahms, Tschaiikowsky, Grieg, Berlioz, Gounod, Bizet, Saint-Saëns, Strauss, Scriabine, Franck, Offenbach, Sullivan—some of the highest rank, some immensely popular, some already on the wane, but all unknown to the Jeremiahs of 1820, who wept to see their beloved art of music going to the dogs.

## PUBLISHERS, ATTENTION!

We reprint herewith in its entirety a letter which appeared in a recent number of the Musical News and Herald, London, and invite all American publishers interested in the output of music for what the writer calls "the educational department" to write us whether or not it is true, as he says, that we still work on lines which were condemned in Great Britain twenty years ago? That quality is quite a secondary consideration? That we are addicted in school music to forth-rate German composers? And that the works of American composers in this branch are very few below the standard which has been reached by their British contemporaries?

Also we invite all the music publishers and dealers who handle the British music to tell us whether or not they are selling two shilling music at \$1, leaving them, costs out, a margin of sixty cents profit.

SIR—I had occasion to make some inquiries recently in connection with the question of British music, especially music for the pianoforte, in the United States of America, and find that the state of affairs there is as bad as you have mentioned. I have endeavored, during the last two years, to interest many American publishers and retailers in our catalogue, but my representations have either been declined, or their terms (on the "exchange of copyright" basis only) have been unacceptable to us. An inspection of the publications of American publishers and the syllabuses of some of their examining bodies, leaves no doubt that they are very much behind the times in musical outlook, not only so far as the music of Great Britain and other countries is concerned, but also in the case of original American music. In the educational department they still work on the lines which we condemned quite twenty years ago, and the music which students are taught is calculated to do anything but develop their musical instinct. It strikes me that so far as the publishers are concerned, the question of quality is quite a secondary consideration to that of output and business results, and the methods of American music importers forces the musician to make use of that which is available, i. e., out of date foreign music (principally that of fourth rate German composers), or the works of American composers which, to say the least, are very much behind the stage which has been reached by their British contemporaries. On the question of prices, the following figures, which I have obtained from an unimpeachable source, may be of interest.

1. A piece of sheet music, marked 2s. net, is sold by the British publisher to the American importer for, at most, 1s.
2. At a generous rate of exchange (i. e., \$4 to the £1) this works out at 25 cents, in American currency, as the cost price.
3. It is the music trade custom to treat 1s. as being the equivalent of 50 cents in the United States, and the 2s. piece of music is therefore retailed to the profession in America at \$1, leaving a margin of 75 cents (3s.) to the importer. No allowance has been made for freight and duty, but even taking this as 20 per cent. ad valorem, the balance of roughly 60 cents leaves a margin of profit which no British publisher can afford to demand from his customers.

I may add that it is my intention, in the near future, to make a trip to the United States for the purpose of studying conditions at first hand, and, if possible, to introduce our catalogue to the American musicians and music stores. The terms which my company are prepared to offer will

leave a very generous margin for the American business house, and if, after my tour, complaints continue to reach us of the difficulty of obtaining our publications in the United States, and of the prices which musicians have to pay, the blame therefor must rest, not with the British publishers, but with the American importers.

## SUBSIDIZED MUSIC

Expressions of regret are heard rather frequently that our music in America must be subsidized by the wealthy—"playthings of the rich." There seems to be a feeling that conditions would be better if music was self-supporting. There is a great deal of talk of "educating audiences" and that sort of thing.

Just what does it all mean? And why the regret, so long as the rich continue to be generous in their support of art, so generous, in fact, that we have about the best music in the world right here in "uncultured," "unmusical" America. In Europe music was always supported by the rich. First by the aristocracy, which included all of the rich, then by the State, which was run by the aristocracy, who gave the people pleasure in a vain effort to hold their crowns and their heads. The same rich also supported the church for much the same reason. When the monarchies became republics, or constitutional monarchies, which are almost the same thing, the support of music, and especially of individual musicians, began to fail. Many operas and orchestras in Europe have had a hard struggle to continue their existence, and some have actually died from lack of support for the simple reason that the people, when they have anything to say about it, refuse to be taxed to support anything like music. Do you suppose, to cite a parallel case, that the people of this good old U. S. A. would have voted away the five hundred million that John D. has given for medical research and such things, or the vast sums that Carnegie gave to build libraries? They would not. In fact, they did not—for if Carnegie had not given the money the libraries would not have been built. Even where they stand, it is often difficult to get money for their support.

It may be urged that these millionaires have levied an indirect tax on the public in piling up their millions. If so, they certainly are making a better use of it than would have been made of it by our Government officials. And the same is true of those who subsidize music. America is fortunate in having an aristocracy of wealth which carries out the old plan of private support. Some of them have already found it useful or agreeable to have "house" musicians, very much like the court musicians of old, and we may look forward confidently to the time when worthy and talented American composers will be subsidized just as were Haydn, Beethoven and Wagner. Meantime it is certainly in bad taste to look this gift horse in the mouth. This gift horse is, after all, a real thoroughbred with teeth gold filled by the great American dentist. We may safely put our money on him.

## PRIX DE ROME

It is good to learn that a sufficient sum has been raised by the American Academy in Rome to guarantee the establishment there of an annual musical Prix de Rome for some promising young American composer, as announced on another page of this issue. When the project was originally broached, the MUSICAL COURIER pointed out that Rome was far from being a musical center and we are glad to note that the conditions have been changed so that instead of spending his three years all in Rome, the winner may elect to pass one of them in Paris. The announcement as made last week did not contain any statement as to conditions of competition, etc., nor a list of the judges. Some time ago such a list was announced tentatively—whether officially or not we do not know—and we immediately took exception to it. Not that the men selected were not acceptable as judges, but they appeared to be peculiarly chosen if the prizes were really to be open impartially to young composers of all the United States. If memory serves right there were among those on the list two men from the music department of Harvard University, two Philadelphia men, a distinguished novelist (!) and no representatives at all from the West. The authorities of the Academy will surely take every pains to see that the competition is absolutely fair and equal for all, or the value of the Prix, which can be made the premier honor in American music, will be diminished.

## "JAGGTIME"

A certain food combination is being advertised as Jaggtime. Why not put some "jazz" in it and call it Jaggtime?

## A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

### ARTICLE III—THE PURPOSE OF EDUCATION

Whatever may have been the feeling in the past regarding education, it will hardly now be denied that the thought in the minds of parents and teachers today is to prepare boys and girls for their struggle in life. In many cases it is a matter of rising generation by generation from manual labor to mind labor. Parents almost always strive to prepare their children for a more exalted position in the world than they themselves had been able to attain. They strive, at least, to provide them with the knowledge necessary to earn their living, and this, it may be remarked in passing, is not only the habit of us humans but of the entire animal kingdom as well.

In the animal kingdom no great complication arises. Methods of gathering food change so slowly that no thought is necessary on the part of the parents—the child does just what the parents did for untold generations in the past. This is true, too, with uncivilized races of human beings. From generation unto generation they live by the same means, and build up a series of traditions and instincts which are a sufficient guide to conduct through life.

But, with civilization, with the growth of trade, of mechanics, and of the arts, a whole new fabric of problems has been woven with such rapidity that it is by no means easy to find one's place in its intricate pattern and few parents have either the knowledge, the ability, or the perspective to act as competent guide.

There arises, then, what may be called a "trial tradition," and that is an exceedingly dangerous thing. The value of tradition is that it is the result of very gradual growth among unchanging conditions. It has been tried and tried again through the years, has been subjected to gradual changes and improvements until it has taken on the exact shape of circumstance, like a key that has been skillfully fashioned to fit a lock.

But these new "trial traditions" have not been so fashioned. They are efforts on the part of those whose minds are too unformed to act upon anything except tradition, to set a rule for their own guidance. And something of the kind is ruling America today. Growth has been so rapid, new conditions of such quick growth, springing up around us like mushrooms in fertile soil, that genuine logical thought based upon deep and thorough knowledge is necessary to cope with the confronting problems. And with most of us both the logic and the knowledge are wanting.

Substituted, therefore, for these has been the incentive of envious comparison. Which means that each of us looks upon the doings, the successes of our neighbor, and endeavors to so conduct his own life, or direct the lives of his children, that the same mode of conduct, the same or greater success may be attained. Even those whom we consider experts, into whose charge we place ourselves and our children are often merely experimenters, trying, honestly enough, to find the best methods of meeting the ever changing and ever more complex conditions, conditions that arise, often enough, as the direct result of our own mistakes and errors.

Some of the most learned teachers in this country bitterly criticize our entire method of education, some of our most competent physicians tell us that we eat wrong, and that the race is slowly degenerating as a result of malnutrition, psychologists and physiologists say that our habits of haste, of overwork, of excessive excitement in our customary recreations, of, in general, living too rapidly, is making of us a nation of nervous wrecks.

All of which, having been said by one set of experts, is instantly denied, with convincing proof, by another set of experts. And with it all our helpless people are striving, striving to build up a tradition for their own safe guidance, meantime merely either copying their neighbors or slavishly following their own tastes.

As regards music, the most fatal of all of these errors of habit is what may be called the "education tradition." Everywhere, on all sides, in every class of society, we find this one firmly rooted tradition or belief: that the children must go to high school and to college. College and high school heads are endeavoring to meet this immense growth of schooling by making their courses more and more practical, more and more vocational. There are, nowadays, special courses for the study of almost everything, and under certain conditions this results in unquestionable good.

These conditions are, first, that the pupil shall be fitted by talent, physique, and mentality for the chosen specialty, and, second, that all else shall be set aside in favor of this one single branch of learning. These conditions are rarely met. Parents have a fatal habit of keeping a loophole open. The old adage that it is well to have two strings to one's bow or that it is not well to put all of one's eggs in one basket still carries weight with a vast majority of people, except in the case of talent and force of character and inclination on the part of the pupil so strong that he becomes his own guide (and even then parents often do their best to turn him from his chosen path).

Why? Because of one of our newly invented trial traditions, the tradition of a "general" education, which means, being interpreted, a smattering of many things, a habit of laziness and superficiality, a tendency to become quickly weary of any one thing, to try a thing for awhile and then throw it aside for some later fad, which acts pleasantly upon a new set of nerves, so that most of our boys and girls enter into life with an insufficient knowledge of everything, or, rather, a sufficient knowledge of nothing. Most of them do not even know how to spell, their handwriting is unformed and poor, they have a smattering of modern languages but not enough either

to speak or read, they have a smattering of mechanics but not enough to serve any practical purpose, they have a smattering of music but not enough either to play or sing or read, they have a smattering of a thousand and one things, and have contracted habits of sloth and haste, have become, in fact, what our grandparents used to call "smatterers," and are a perfect nuisance about the office, manufactory, or machine shop until all this is unlearned and new habits are formed.

Fortunately it is quickly unlearned, it is quickly driven out or knocked out by the hard and merciless blows that real life deals unstintingly for the striving of every human being. After all, the world must be made up of average men and women, and the world's work must be done by the workers we have at hand. Therefore, for good or evil, the world wags on, and each of us finds in time his little niche into which he either retires willingly or is ignominiously shoved by force of circumstances.

That is the workaday world, and in it the work must be done, and even the incompetent will be employed to do it if the employer can find no other and has no choice. But outside and above that world is the world of specialists, a world to which belong the musicians. They do not have to be employed. If they are incompetent the world will get along without them. Their livelihood depends upon their mastery of their specialty. Let that specialty be insufficiently or imperfectly learned, and the result will either be utter failure or the resort to insincerity, subterfuge and quackism to cover up and hide the existing incompetency.

There is a vast amount of that sort of quackery in America, an untold number of music "teachers" (God save the mark!) who never got beyond the early grades in their own student days, a fact that they carefully conceal, well knowing that they would quickly lose their pupils were the truth known. A pitiable and pitiful lot, more sinned against than sinning for the most part, the victims of circumstances over which they had no control.

To put it still more plainly, those music teachers should either have been required to complete their musical education, or they should have been put at some other employment. The harm that they do is not merely a matter of bad teaching. It lies much deeper. It is, rather, spiritual and moral. And it strikes at the very foundation of music, for it adds fuel and sustenance to the general attitude of so many "practical" people of: "Oh, well! It doesn't matter anyway. It's only music."

If, for instance, a father were employing a teacher to instruct his boy in the art of repairing automobiles, with a view to his becoming a mechanic, or of book-keeping with the idea of putting him in his own office, he would see to it that the teacher was competent. But in the matter of a music teacher! . . . . On the other hand, he is not so entirely deceived. These poor teachers, poor in every sense of the word, cannot ask much for their lessons. There is a sort of instinctive comprehension of the facts that penetrates even the most careless and obtuse of parent brains which instructs them in the difference between the player or the conductor who thrills his audience and these silent ones, forever condemned to the pains and penalties of obscurity.

Gradually the good musician is driving these poor ones out. Gradually, with the growth of our smaller cities and rural districts, with the construction of churches and theaters which demand the services of musicians who can really make music and not merely teach, the teacher who cannot make music is looked upon with growing suspicion. Of course, there are exceptions. There are great theorists who devote little time to the practical side of music, just as there were great composers who were deaf. But those are, quite distinctly, exceptions. In the rank and file of musicians we demand practical efficiency. The teacher should always be in a position to illustrate to his pupil how a passage should be played or sung, and parents are realizing that fact and are making, more and more frequently, that demand.

Therefore, the musician, whether player or teacher, must learn the practical side of the art. Can that be done, properly done, when the time between 9 a. m. and 4 p. m. is spent in school and home work is to be done in the evening? It cannot. Except in rare cases of extreme precocity and unusually robust constitution, it cannot be done, and it is doubtful, even in such cases, if it can be properly done, without the neglect either of the school work or the music.

Music, as has already been stated, is not like other specialties. The lawyer, the doctor, the scientist, takes up his specialty after the college course is completed. He needs, in fact, the mental training and the general education of college to fit him for the study of his specialty. At the completion of his college course it is still not too late to learn. But with music, just the opposite is the case. To the musician the general education of the college course is of no use whatever, and at the end of it he has passed the age of facile muscular development and can never hope to attain real proficiency.

If, then, the purpose of education is to fit one for his career, the education of the musician should be musical. But, it may be added, the school hours are greatly exaggerated. The music student could get a thorough musical education and a very excellent general education as well, if the schools would only permit it. When the various Educational Alliances throughout the country begin to see that, and insist upon the school supervising the study of those who wish to become musicians, and making special study concessions to those who are truly fitted for the musical career, they will start a good work, the possible ultimate benefit of which is, today, altogether incalculable.

## I SEE THAT—

There was an audience of about 8,500 at the opening Stadium concert.

Gatti-Casazza cabled from Italy that Caruso's convalescence is more than normal.

Sousa is a boxer, a prize shot, a star horseback rider, a fisherman, etc., etc.

Mischa Levitzki gave nine recitals in Sydney in June and is scheduled for ten in Melbourne before July 17.

Ethel Frank will begin her second English season by appearing with the Liverpool Philharmonic, October 11.

Many Americans were present at the second congress of the British Music Society.

Max Kalbeck died recently in Vienna.

The Ithaca Conservatory of Music offers one hundred scholarships valued at from \$80 to \$600 each.

Heifetz gave eight recitals in Australia within a fortnight. Richard Strauss is working on a new light opera.

Sascha Jacobsen takes exception to Pierre V. R. Key's disapproval of concert artists playing at motion picture theaters.

Koussevitzky treated London to a Russian festival.

Gabrilowitsch scored a triumph on his return to London as a recitalist.

Minnie Egner, soprano of the Metropolitan, and Louis Hasselmans, conductor, announce their engagement.

Paris papers state that Edmond Clément, tenor, will tour Canada and the United States next season.

After an absence of eight years, Jacques Thibaud was well received on his return to Holland.

Rozycki's new musical pantomime, "Pan Twardowski," proved one of the successes of the Warsaw season.

Guy Maier is now able to practice, and with Mrs. Maier is installed at Lake Kezar, Me., for the summer.

Olive Nevin will combine business with pleasure by singing at Atlantic City during her vacation there.

Vera Curtis has returned from her third Canadian tour since February.

Ernest Schelling will give a recital in Bar Harbor, Me., July 30.

Mr. and Mrs. Henry Holden Huss are vacationing at Diamond Point, N. Y.

The State Orchestra of New South Wales is to be preserved as a permanent institution.

Eleanor Reynolds will sing leading contralto roles with the Chicago Opera next season.

L. E. Behymer, the Los Angeles impresario, continues to improve and contemplates an Alaskan trip.

The Universal Concert Bureau moves to its new offices at 17 East Forty-second street on July 15.

Carmella Ponselle, Rosa Ponselle's sister, will tour the country in concert.

Three fellowships a year will be awarded at the American Academy in Rome.

Musical Mutual Protective Union Local 310, of New York, has been expelled from the American Federation of Musicians.

Harold Hurlbut's master class in Portland, Ore., has been postponed to the end of July.

Michel Scapiro has moved his violin studios to larger quarters in Carnegie Hall.

Samuel Gardner's first appearance in Berlin was a real triumph.

Michael Balling has signed a contract to become the first conductor of the Dresden Opera.

Three thousand people were turned away on the night of Hempel's debut in Copenhagen.

Anna Miller has been appointed manager of the Kansas City Orchestra.

Symphony Hall, Boston, was crowded to the doors for the last of the "Pop" concerts on July 9.

Emanuel Baer has been made assistant conductor of the Rivoli Orchestra.

Margaret Rice has arranged a concert course for Milwaukee which will not include vocal soloists.

Cornelius Van Vliet, the cellist, will play at three of the Stadium concerts.

It is rumored that the Minneapolis Symphony Orchestra troubles will be settled this week.

Three of Leginska's poems were given their first public performance by the London String Quartet.

Music was a feature at the recent convention in Salt Lake City of the General Federation of Women's Clubs.

Carl Retter of Pittsburgh died on July 8.

Theodore Kittay-Vito, the Russian tenor, is now an American citizen.

Vasa Prihoda will return to this country in October for a transcontinental tour.

Kathryn Miesle has been booked for many important clubs and festivals.

The great Northern Music Festival proved a fitting close to Helsingfors' musical season.

On page 7 Charles W. Clark, the Chicago vocal teacher, gives his ideas on breath, poise, and the elimination of fear.

George Fergusson will open vocal studios in New York in September.

Seventy concerts have already been booked in this country for the Flonzaleys next season.

Reed Miller believes that oratorio in the United States is on the wane.

Edgar Schofield has been engaged for a twenty weeks' concert tour with Geraldine Farrar.

Mrs. Lionel Hayes, who toured recently with Schumann-Heink, died of heart disease on July 10.

Rosa Raisa was acclaimed as Aida in Buenos Aires.

Mengelberg will make his first appearance with the New York Philharmonic on January 31.

Clarence Adler is now conducting a six weeks' piano class at the Cincinnati College of Music.

Artimesa Elizonda, the pianist who toured with Irma Seydel and Edgar Fowlson, is summering in West Virginia.

G. N.

## "WE NEED MORE THINKERS IN MUSIC"—CHARLES COOPER

Charles Cooper, the pianist, who is conducting a special summer course in New York in the art of pianoforte playing for artist pupils, teachers, and students, and which embraces the fundamental principals of touch, rhythm, and expression, has often been asked by the superficial musician, as well as by the student seeking for light, what method he teaches. So the writer was told, when he "popped" the same question in a different way.

### A QUESTION OFTEN ASKED.

"One hears that question anxiously asked very often in the musical world," Mr. Cooper replied immediately with a little nod of his head. "In the musical world of the student! How can this seeker of something tangible—something that will remain with him after the grind that so many go through year after year—be satisfied? Can the music teacher satisfy him with his own personal knowledge of musical interpretation or pianoforte technique, or by giving him the dead letter of some method, which probably is the crystallization of some inspired pedagogue's ideas and which at the time were fully able to give the student something tangible because of the spirit back of it?"

### TEACHERS SHOULD LOOK LESS TO A METHOD.

"Our teachers throughout the country," he continued, "it seems to me, want to look less to a method as the solution of the problem. More research must be done to get hold of the fundamental laws back of music. It is the science of music that we want to teach and not personal opinion. As the truth about this subject dawns upon us, it will not be necessary for the student to go through the grind that he has usually to do with little results."

"And how long have you been working along these ideas?" asked the writer, having heard that Mr. Cooper had been most successful with his pupils. "He has been able to make some people play who were impossible before going to him!" one admirer of the young pianist told the writer recently.

### MORE THINKERS IN MUSIC NEEDED.

"I should say about two years I have been teaching," he answered, "and I feel I have some slight appreciation of this vast subject," with much modesty. "The ideal of the true artist is nothing short of perfection, and it must be

the student's. If he is to bring out results, the scientific laws in music—rhythm, expression, technic—demand exact thinking. Not mere motion of limb, but exact thinking, and the artists who achieve true success, if we are to look over the field today, are those who are measuring up to their highest ideals of perfection. It is strange that we should think of music, which hasn't a foot to stand on if not built on mathematics, as purely an expression of emotion, instead of thinking. I don't mean cold, scientific expression, not at all. But what I do mean is we need more thinkers in music. The big emotion has nothing to rest upon if not governed by principles of law."

### RHYTHM THE MOST VITAL STEP.

"What do you feel, Mr. Cooper, 'is the most vital step to be mastered first?"

"Rhythm! Rhythm is the basic law upon which accent—the thought—is carried. Without it there can be no music. As I understand it, there is no such thing as rhythmical accent. There is rhythmical flow governed by law, and this flow is a melody. Accent, as I understand it, is color. Then again, it is so necessary to understand thoroughly the instrument. For example, the keys have a certain elasticity, a certain give, which we must utilize. We must not kill it with dead weight. In a word, if you want your thoughts to flow, those keys must flow. I could go on explaining where it is easy for the student to make a false step at length, but just now I want to repeat again: We need more thinkers in music."

### MANY CONCERTS NEXT SEASON.

Mr. Cooper, in conclusion, told the writer that his teaching would in no way interfere with his concert work, for his managers, the Universal Concert Bureau, have booked him a goodly list of engagements for the season 1921-22.

J. V.



CHARLES COOPER.

### S. Hurok Back from Long Trip

S. Hurok, the New York manager, returned last week from a long trip which took him all the way to the Pacific Coast, going out through the South and Texas and stopping on the way back to visit the convention of the National Concert Managers' Association at Chicago, where he reports having the time of his life. Mr. Hurok went out principally in the interests of Anna Pavlova, whom he is managing next season, and reports her tour practically entirely booked, there being only a few filling-in single dates between cities quite a distance apart still to be arranged. Mme. Pavlova's route has been laid out so that a jump of more than five or six hours will be rare, a most enviable arrangement for so large a company as hers in these days of high transportation rates and one which also adds much to the comforts of a long tour.

On the coast he found L. E. Behymer happy and cheerful at the final stage of his convalescence. "Bee" arranged, among various Hurok attractions, to take Richard Strauss, the Hurok-International star, for two concerts, as did Selby Oppenheimer at San Francisco, while Denver and Salt Lake City engaged him for one appearance each. Mr. Hurok reported the business outlook excellent in the South, where cotton promises to have a profitable season. "The one thing we really need in the United States," he said, "is suitable auditoriums for musical events. Some even of the very largest outside cities have no good halls that can be used for concerts and especially for the larger events, such as opera, or, for instance, Mme. Pavlova's company. Such a hall does not need to be a great auditorium for five or ten thousand persons; a seating capacity of 2,200 to 2,500 is quite enough, even for opera. If the chambers of commerce of these cities would take the initiative in moving for the construction of such halls, they would confer a benefit upon the community which from the standpoint of advertising and also of actual income would bring more returns than any other project that could be undertaken."

### Florence E. Hammon Pupils at Music Festival

The pupils of Florence E. Hammon of St. Louis, Mo., were participants in a music festival on Saturday afternoon, June 4, at the Wednesday Club Auditorium. Miss Hammon is the state normal teacher for the Effa Ellis Perfield Teaching System, and her work has been so successful and has developed so tremendously that at present she has seven assistant teachers. The program upon this occasion was varied and interesting in many respects, embracing as it did piano solos by the pupils and a splendid demonstration in chord spelling and other class work.

### Irma Seydel Going Abroad

Irma Seydel, the violinist, will sail on the Orbita on August 13 for Hamburg. While abroad she will fill a number of concert engagements and also play with orchestra. Miss Seydel is expected to return to America November 1.

### Cecil Arden Covers 7000 Miles

A card dated San Francisco and received from Cecil Arden, contralto of the Metropolitan Opera Company, says in part: "Have covered over 7000 miles in less than three weeks. Wonderful, but no time to absorb. Had a lovely success this morning."

### George Fergusson in New York

George Fergusson, baritone and voice teacher, was in New York last week in search of a studio. Mr. Fergusson

will transfer his interests from Boston to New York in September, teaching here from that time on. Just at present he is busily engaged with his summer class at Boston. It will end on August 12, after which Mr. Fergusson will go to the 125 acre estate near Wiscasset, Me., which he has recently purchased.

### Emily Beglin Features Witmark Songs at Asbury Park

Emily Beglin, the gifted and popular American concert soprano, who is summing at Asbury Park, made her first public appearance there last Saturday and scored a splendid success. She sang at both the North and South End pavilions, and also at the Casino, and the enthusiasm aroused in each place by the beauty and power of her voice was unusual. Prior to this appearance Miss Beglin had sung at the dinner of the Hotel Men's Association of New Jersey, held at the Monterey Hotel, on June 16. At this dinner Miss Beglin was the assisting artist with Frederick W. Vanderpool, the well known composer, whose compositions were a feature of the occasion.

Mr. Vanderpool is a resident of Asbury Park and very popular there, and no local affair is really complete without him. He not only played for Miss Beglin, but also led the entire gathering in community singing, and sang a couple of duets with Miss Beglin. The songs she used on this occasion were Mr. Vanderpool's own, "Neath the Autumn Moon" and "Values," also "Kiss Me Again," by Victor Herbert, and "Smilin' Through" by Arthur A. Penn.

Miss Beglin draws very largely upon the publications of M. Witmark & Sons for her concert work. She is one of those unusual singers who can open a program with an aria, and then, when things are in full swing, give an equally delightful rendition of songs like "Crooning" and the waltz hit, "Wyoming." Another number that she features regularly is Arthur A. Penn's "Sunrise and You," which was one of the best-liked songs that she did at the piers.

Miss Beglin has been engaged to sing for fourteen successive Sundays, not only at the Monterey Hotel, but also at the Allenhurst Club and the Hathaway Inn at Deal, this as the result of the success she scored when she sang at the hotel men's dinner.

Mr. Vanderpool has been engaged to act as accompanist on all these occasions, and naturally, with him at the piano and with his popularity all along the coast, she will make a special feature of Vanderpool songs.

### Ada Tyrone's Mother Dies

Word has been received of the death on July 6 of Ada Tyrone's mother. Mrs. Tyrone was taken to St. Luke's Hospital on June 29, and until July 4 it was thought she would recover. The sudden turn for the worse and her death prevented Miss Tyrone from announcing her marriage on June 30 to Gustave H. Shubert in the Little Church Around the Corner. Under the circumstances it naturally was a very quiet affair, only seven or eight people attending the ceremony.

Mr. and Mrs. Shubert left New York for Wilkinsburg, Pa., on the evening of July 6 with the remains. Mrs. Shubert will stay there several weeks, probably returning to the metropolis about September 1. She will continue her singing.

### Haggerty Snell Studio Recital

On Sunday afternoon, July 10, Mme. Ida Haggerty-Snell presented one of her talented pupils in recital at her beautiful residence studio, 337 West Eighty-fifth street. Helen Vogel, the young lady in question who has studied

with Mme. Haggerty-Snell only five months, revealed the results of her method, her work reflecting much credit upon her teacher. Her program was made up of arias from "La Bohème" and "Madame Butterfly," as well as eight songs, comprising "Her Rose," "The Lilac Tree," "Joy of the Morning," "My Laddie," "At Dawning," "April," "Dawn" and "Avec Une Rose." She received sincere applause.

### Clara Elena Sanchez in New York Recital

Clara Elena Sanchez, a Mexican soprano, was heard in New York for the first time on Thursday evening, June 30, at a concert given at the Hotel McAlpin. She created an excellent impression with her three groups of songs, comprising "Caro mio ben," "Giordano," "Nina," "Pergolesi," "Widmung," Schumann; "Le Roses," Campa; "Estrella," Ponce; "Yen la quietud divina," Moral; aria from "Louise," Charpentier, and "The Star," Rogers. Other participants were Mario R. Chevalier, baritone; Rosendo Serna, tenor; George Del Moral, pianist, and J. M. Acugna, accompanist.

### Hurlbut Sings at University of Idaho

Harold Hurlbut, tenor and disciple of Jean de Reszke, who is holding his "Inland Empire" master class at Lewiston, Idaho, was given an enthusiastic welcome at his concert, June 30, in the auditorium of the University of Idaho, Moscow, Idaho. His virile, rich voice expressed every mood of his songs, and his remarkable facility in his upper voice, notably his high B and C, took the audience off its feet. The majority of his program was in English which met the cordial approval of his audience. He was assisted by Eleanor Stacy, pianist, whose playing of Chopin and Brahms proved her a performer of sterling ability.

### Richard Hale in Recital at Tuxedo

On June 24 the third recital in the series of Tuxedo Morning Musicales was given by Richard Hale, the young baritone whose Aeolian Hall recital in April occasioned such widespread comment. Before a distinguished audience Mr. Hale sang songs of Caldara, Durante, Hugo Wolf, Grieg, Balakirew, Cesar Franck, Debussy, Fauré, Chadwick, Ireland, Robert Nathan, Busch, Burleigh, Guion and others. He was assisted at the piano by Gordon Russell Thayer, who conducted the series.

### Axman in Italy

Gladys Axman, soprano of the Metropolitan Opera House forces, was last heard from in Italy, postcards having arrived from Palermo. She writes: "We have been seeing temples dating from 500 B. C., and tomorrow we cross to Tunis and Algeria; a wonderful vacation. Best greetings."

Miss Axman's appearance in "The Bluebird" is recalled as one of the successes of her season, not to mention concerts in Boston and elsewhere with Kubelik.

### Willis Conducting Another Dunning Course

Five teachers took advantage of the Normal Class in the Dunning System which Mrs. Mattie D. Willis, of Waco, Texas, conducted at Carnegie Hall, New York, during June. Mrs. Willis has arranged a similar course to begin August 1 and continue for five weeks.

### Colonel Savage Back

Col. Henry W. Savage, who has been in Europe for several weeks on the lookout for new works and singers for light opera, arrived in New York this week.

## HEMPEL'S CONQUEST OF COPENHAGEN

**Diva's Debut One of the Most Sensational in Annals of Danish Capital—Turns Thousands Away—Hailed as New Nightingale**

Copenhagen, Denmark, June 23, 1921.—Words seem inadequate when one attempts to tell of Frieda Hempel's flying visit to Copenhagen. Three thousand people were turned away on the night of her debut; the second concert was sold out as soon as the tickets could be handed out, and an extra concert had to be added to satisfy those who had again been turned away. The prima donna created a furore that has few parallels in Danish history—in fact, it recalls



FRIEDA HEMPEL,  
Soprano.

nothing so much as the debut of Jenny Lind in America more than seventy years ago. The greatest excitement prevailed before Frieda Hempel arrived. Everybody was curious, and some people were doubtful, for marvelous things had been promised. But Frieda Hempel "carried victory before her" and "lived up to her fame." People "admired and spoiled her," as one paper prophesied they would. Hempel, however, refused to be spoiled, and the thousands who crowded the theater to bid her God speed after her final concert, and beg her to come back soon, found the Nightingale as happy and gracious and friendly as the disappointed thousands who could not get in for the opening concert and waited outside for a glimpse of the singer. Everywhere, Hempel was admired and cheered and fêted. Her path was literally strewn with flowers, and two laurel wreaths, a tribute from the Tivoli Symphony Orchestra and from the management, marked the final curtain of the last concert.

The reviews were unanimous in their praise. The Berlingske Tidende said, in part:

"The excitement is over. We will say at once: Under immense enthusiasm the audience found that the most famous passage singer in the world, who in the program was called Frieda Hempel, answered to her fame. Mme. Hempel's voice impresses by its perfect equalization, its highly developed culture, its wonderful flexibility and accuracy, and, of course, by the fact that the high art is backed by a thoroughly musical character; for whom the performance is not merely routine, but who also feels with the music."

Before describing the wonderful flowers and tremendous applause, and the appreciation of the singer, the Dagens Nyheder says:

"The air was filled with sensation as never before, both before and during the concert. Mme. Hempel has not acquired world-fame for nothing. Her soprano is a wonderful instrument; its wealth of tones is amazingly great, and each tone has its full value, is rich and full of life. This instrument Mme. Hempel treats with the utmost virtuosity. She has surely reached the maximum of her art. Such facility in the passages, even in the most difficult ones; such a never-failing security of intonation; such a splendor in the trill . . . and all the other perfections are characteristics of eminent skill in this respect."

### BRINGING JOY BY HER ART.

Koebenhavn finds "Frieda Hempel quite a charming little lady, all smiles and wonder, nods and glances and blown kisses to the audience . . . she has the most magnificent soft voice and a wonderful accuracy in the most difficult passages and runs. . . . A charming artist, who is bringing joy by her art."

It was in the "Shadow Dance" from "Dinorah" with its runs and trills and tricky turns of technic that the Politiken found Hempel in her element. And when she sang "The Blue Danube" with its lilting rhythm, it "caught a glimpse of temperament, of glad, gay, roguish temperament, without addition of show and prima donna. It was by Strauss that she carried home her real success and made the hall tingle with excitement."

The Socialdemokraten noted the nervousness that prevailed when people thronged into the concert hall. "The audience was nervous at facing the world star," said the writer; "the members of the orchestra were nervous, too. The leader, Mr. Bartholdy, was deadly pale and Schnedler-Petersen's curls clung to his feverish temples."

"It was no secret that Hempel was the most famous singer of the world—but would she now correspond to her great fame? Was she actually so wonderful?"

They heard her scale the heights of coloratura in the "Shadow Dance," the perfection of Mozart singing in the

Constanza aria; they marveled at her exquisite singing of songs; and reveled in the tantalizing way in which she "danced out the tones of 'The Blue Danube.'"

"Her voice is fair like a Northern summer night; it sounded like a rippling source." They found her "not the 'prima donna' but a human being, who did not only possess a wonderful voice, but also the great gift to put all her soul in her singing."

One could quote for columns—all in glowing praise of Hempel—of her supreme art, her beauty, the gold in her hair, the roguish twinkle in her eye, the witchery of her smile—of the thousand and one personal charms of the diva who sang herself straight into everybody's heart and unquestionably loved to do it.

So flower-laden, laurel-wreathed, Frieda Hempel went away from Copenhagen, the "touche" of the orchestra ringing clear in her ears amidst the tumultuous cheers of her enthusiastic audiences—"a friend with everybody who came in touch with her."

"With sadness we shall see this singing bird leave our shores," said the Aftenbladet. "Hempel is unique!" B.

### Musical Prix de Rome to Be Established

A department of musical composition, providing three fellowships, has been added to the American Academy in Rome, according to an announcement made last week through the president of the academy, William Rutherford Mead, at 101 Park Avenue.

The new fellowships in musical composition are to be

awarded in a manner similar to the existing fellowships in architecture, painting, sculpture and landscape architecture. There will be one Prix de Rome winner in musical composition each year, the fellowship providing three years of residence and study in Rome, or two years in Rome and one year in Paris, for each fellowship. After three years there will be three American composers constantly studying abroad with the aid of the musical department of the academy.

It is understood that the Juilliard Foundation has contributed \$50,000 to the necessary fund, which will amount to about \$300,000. Mrs. Willard D. Straight and Mrs. E. H. Harkness of New York, as also Mrs. Thomas H. Emery of Cincinnati contributed \$10,000 each. Other contributors are Cyrus McCormick, Jr., Mrs. E. W. Bok, Mr. and Mrs. H. H. Flagler, Paul D. Cravath, ex-President Taft, Henry Seligman and others. The Carnegie Corporation, through President J. R. Angell of Yale, has guaranteed, it is said, a sufficient additional contribution to insure the fellowships. As soon as it is possible to obtain the conditions, place and date of competitions, names of judges, and so forth, the MUSICAL COURIER will publish them.

### Van Vliet to Be Stadium Soloist

Cornelius Van Vliet, the cellist, has a contract calling for his appearance as soloist at three of the present series of Stadium concerts.



Photo by Ira Hill

### Season 1921-22

## 3rd Annual New York City Recital

**Aeolian Hall, Nov. 17, 1921**

### OTHER APPEARANCES IN GREATER NEW YORK:

**Nov. 5, New York, Columbia University**

**Nov. 25, New York, Brooklyn Institute of Arts and Sciences**

**April 16, New York, Columbia University**

### In SYRACUSE

Miss Howell possesses the first requisite of a singer; an extremely beautiful voice, intelligence and taste, a charming personality. Her climaxes were thrilling, with freshness and purity of tone, with fine interpretive power. She aroused the audience to great enthusiasm.—Syracuse Post-Standard, October 30, 1920.

**Management: EVELYN HOPPER, Aeolian Hall**

# DICIE HOWELL

**Soprano**

**Season 1920-21**

### BOSTON—PHILIP HALE

**Says:** JANUARY 22, 1921.  
"VOICE, ART, BRAINS COMBINE  
IN SINGER"  
"MISS HOWELL DOES JUSTICE  
TO PROGRAM FULL OF  
VARIETY"

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"She is a pleasing singer with voice, art and brains; one of the most engrossing concert singers we have heard in late years. She knows the value of under-emphasis, of preparation for the one climax or supreme moment of a song. When the composer simply portrays a mood, she at once suggests the mood and maintains it. In the music of the 18th century she more than hinted at the 'grand style.' There are not many singers that can do justice in one recital, as she did."—Philip Hale in Boston "Herald," January 23, 1921.

### BOSTON GLOBE

**Says:** "One of the most interesting song recitals given this season was that of Miss Dicie Howell. She has an uncommonly fresh and beautiful voice which is well produced. A singer who merits the attention of the public and the warm praise of her accomplishments."—Boston "Post," January 20, 1921.

### BOSTON GLOBE

**Says:** "Her voice is a soprano of exquisite quality. Her singing showed skill and taste. It is a rare pleasure to hear such smooth, velvety tones."—Boston "Globe," January 23, 1921.

### In NEW YORK CITY

FEBRUARY 7, 1921.

New York "Herald" says:  
"ART SUCH AS TO COMMAND PRAISE FOR TASTE AND INTELLIGENCE."—February 8, 1921.

New York "Sun" says:  
"Unusually lucid phrasing and purity of style helped to beautify the excellent organ which Miss Dicie Howell disclosed."—February 8, 1921.

New York "Times" says:  
"At her best—full appreciation of exalted spirit."—February 8, 1921.

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### In Fitchburg Spring Festival April 22, 1921

"When memory tries to recall the salient features of this performance it strives in vain to forget the vividness of the whole impression. There might be instances of the affecting beauty with which Dicie Howell sang 'My Heart is Heavy' and 'The King of Thule' and the tremendous effect of the recitatives of Miss Howell."—Fitchburg "Sentinel," April 23, 1921.

**New York City**

## MUSICAL PROGRAMS NUMEROUS IN CHICAGO DURING SUMMER SEASON

Bush Conservatory Offers Real Treats in Its Pupils' Concerts—Florence Hinkle Scores Success in Recital—Edward Collins a Favorite—Rare Violin Presented to Anita Malkin—Heniot Levy Appears Jointly with Bispham—Musical Notes of Interest

Chicago, July 9, 1921.—During its summer session the Bush Conservatory is offering its students and the public rare treats in the recitals presented by some of the prominent members of its faculty. The second recital of this series was unusually interesting and admirable in that it introduced to Chicago two new and excellent artists, Mme. Ella Spravka, pianist, and Boza Oumiroff, baritone. From the start Mme. Spravka captivated the listeners by her charm, admirable technique and artistic interpretations of Bach, Daquin, Gluck-Brahms, Scarlatti and Smetana numbers. Possessor of a rare baritone voice of lovely, velvety quality, exceptionally well handled and a master of diction, Mr. Oumiroff gave much pleasure in selections by Handel, Porpora, Bencini, Scarlatti, Old Irish, Schubert and Schumann, winning hearty plaudits, which were so insistent as to bring forth many encores. Both artists scored heavily with the auditors, who forgot the heat of the afternoon in their enthusiasm and delight. In these two artists the Bush Conservatory has enriched its already excellent faculty.

### FLORENCE HINKLE HEARD IN RECITAL.

That Florence Hinkle has a host of friends and admirers in this city was evidenced by the audience which assembled to hear her in song recital at the Ziegfeld Theater on Thursday morning, July 7. This was one of the Chicago Musical College's summer series. Miss Hinkle set forth some admirable singing and greatly pleased her listeners, who were not lax in enthusiasm.

### EDWARD COLLINS A FAVORITE HERE.

Another splendid recital in the Chicago Musical College's summer series was that which Edward Collins, the popular and excellent Chicago pianist, presented at the Ziegfeld on Tuesday of this week. An artist in the best sense of the word, Mr. Collins delivered interpretations of excellence, leaving nothing to be desired. His program contained for the most part modern numbers which were admirably handled by Mr. Collins, who is a great favorite here, judging by the warm reception he received. There is good

reason for this: Edward Collins is among Chicago's very best pianists.

### ANITA MALKIN GIVEN RARE VIOLIN.

Little Anita Malkin, who astonished Chicagoans as soloist in the children's concerts of the Chicago Symphony Orchestra and in recital during the past season, has been presented with a valuable violin by admiring Chicago friends. The instrument is one made by Carlo Bergonzi in Cremona in 1732 and is said to be valued at \$6,500. Miss Malkin is the gifted daughter of the excellent first cellist of the Chicago Symphony Orchestra, Joseph Malkin, who is very proud of the gift and of his talented little girl. A great future has been predicted for little Anita.

### SAMMIS-MACDERMID STUDIO NOTES.

Mrs. Charles Gabriel, Jr., mezzo-soprano, and Pearl Andrasen, contralto, have been the most recent recitalists at the Sammis-MacDermid studio. Inez Shaffnit, coloratura, and Grace Holverschied, soprano, will give the next two recitals, Thursdays, July 14 and 21.

Doris Doe is doing the leading contralto roles with the Dunbar Opera Company in Grand Rapids (Mich.).

Florence Lucas leaves this week for a summer tour as principal contralto in the "Pirates of Penzance."

Paul Mallory, tenor, has been engaged by the Apollo Musical Club, Harrison Wild director, for the "Elijah" performance next season in Orchestra Hall.

Mr. Mallory and George Simons, tenor, assisted by Margaret Carlisle, pianist, will have individual appearances at the Skokie Club in Glencoe in August.

### ST. LOUIS MUNICIPAL THEATER.

The following telegram was received this week from Sarah Wolf, secretary of the Municipal Theater Association of St. Louis (Mo.): "Will you again be our guest at a performance of 'Beggar Student' given next week? We should like very much to have you come for July 8, 9 and 10. Kindly let me know so that I may make all necessary arrangements. Mayor Kiel has asked particularly for your presence here."

Due to other engagements the invitation at this time could not be accepted, but pleasant memories of a previous journey on the same errand warrants a repetition probably later in the season.

### HENIOT LEVY APPEARS JOINTLY WITH BISPHAM.

On the program which David Bispham gave at Kimball Hall on Thursday afternoon, June 30, Heniot Levy, the widely known Chicago pianist and pedagogue, also appeared. Playing Mendelssohn's "Variations Serieuse," Chopin's E major nocturne, B minor mazurka and two etudes, his own F major etude and the Liszt "Waldesrauschen" in his usual skillful, intellectual and highly artistic manner, Mr. Levy won the success his virtuosity so justly deserves. He carried off a big share of the afternoon's honors.

### MIDDELSCHULTE TEACHING AT NOTRE DAME.

Again this summer Wilhelm Middelschulte is teaching organ and counterpoint at the University of Notre Dame (Ind.) and is to give four organ recitals, July 10, 17, 24 and 31. So great has been this eminent organist's success at Notre Dame that his summer teaching there is looked forward to with much anticipation.

### CHARLES W. CLARK AT BENTON HARBOR.

Charles W. Clark will go to Benton Harbor (Mich.) to deliver one of his interesting lecture-recitals before the large student class of Glenn A. Drake. Mr. Drake is one

of Mr. Clarke's promising young artists and a rare treat is in store for this student body. Mr. Clark will also sing a short program of songs for them.

### AMERICAN CONSERVATORY NOTES.

Louise Hattstaedt-Winter, soprano, and George Smith, baritone, presented a delightful program of songs Wednesday morning at Kimball Hall. The recital closed with the duet from "Thais." Considering their fine voices and highly artistic interpretations, these artists make an unusual combination and should be much in demand.

The special courses in public school music given by the American Conservatory are enjoying a large attendance. One of the features are the classes in oratorio conducting and community singing under Herbert Gould.

Monday, July 11, Anna Shaw Faulkner Oberndorfer begins classes in musical appreciation and musical history. Victrola records and stereopticon illustrations will be utilized to lend additional interest to these lectures.

### BIRDICE BLYE ON PACIFIC COAST.

Birdice Blye, the well known Chicago pianist, has just closed a wonderful tour of three months on the Pacific Coast. Miss Blye writes that she will return to Chicago soon.

### MUSICAL NEWS ITEMS.

Signor Scaffi, of the Scaffi Grand Opera School, will spend his vacation at the summer home of Mrs. Bauer at South Haven (Mich.). He leaves early in July and will return August 1.

Kelvin Park Community Center entertained an audience of over 1,400 on June 17. The American Academy of Music gave under its auspices with very good effect the operetta "The Sleeping Beauty," the music and lyrics of which are by Anna S. Hyatt. The rendition was received with much favor.

JEANNETTE COX.

### Flonzaley Quartet Visits César Thomson

In their student days both Mr. Betti and Mr. Pochon, of the Flonzaley Quartet, were pupils of César Thomson. Thus it was with a personal interest that the great violin



CESAR THOMSON AND THE FLONZALEY QUARTET.

pedagogue made the trip from Brussels to Liège to hear the concert given there by the quartet in April. The members afterwards visited the master at his home in Brussels, where the accompanying photograph was taken. At the present time Betti is in Italy, Pochon in Switzerland, d'Archaubeau in Belgium, and Bailly in France. After August 1 the quartet will be in Switzerland for two months working on the programs for the coming season. Before leaving Europe concerts will be given in Winterthur, Switzerland, October 12; Amsterdam, October 15; Brussels, October 17; Paris, October 18, and London, October 21. The quartet will sail for America on the Mauretania, October 22. Seventy concerts already have been booked for these musicians here.

### Ernest Schelling to Give Bar Harbor Recital

Ernest Schelling will give a piano recital for the benefit of the local post of the American Legion at the Building of Arts, Bar Harbor, Me., on July 30. Mr. and Mrs. Schelling are spending the summer at their country home in the Maine resort.

### U. BEDUSCHI

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## RAVINIA'S VOGUE IS INCREASING

Excessive Hot Weather Sends Thousands to Windy City's Beautiful Suburb, Where Delightful Opera Performances Help to Make Huge Audiences Forget Their Worries—"Aida" Begins Second Week—Special Motion Pictures in Conjunction with Members of Chicago Symphony Orchestra to Be Offered on Monday Evenings—A Review of the Week

Ravinia, Ill., July 11, 1921.—The excessive heat that has kept two million and a half Chicagoans sweltering for the last few weeks has, for one thing, been a good omen to Ravinia, as even on the hottest days the difference of a few degrees in temperature makes the journey to the home of grand opera doubly pleasurable. Be it for this or any other reason, Ravinia's vogue is increasing constantly and packed houses seem to be the invariable rule.

### "AIDA," JULY 3.

The second week was ushered in with a capital performance of "Aida," in which Morgan Kingston as Rhadames won the lion's share in the success of the night. In glorious voice he sang with great distinction and made a hit after the "Celeste Aida." Frances Peralta was highly satisfactory in the title role. Alice Gentle was good to look upon as Amneris and she enchanted the ear by the beauty of her song. She, too, won the favor of the audience, which manifested by outbursts of plaudits its genuine satisfaction. Millo Picco was a commonplace Amonasro, Louis D'Angelo a dignified Ramfis, Paulo Ananian as the king reminded one of Rosa Olitzka and Giordano Paltrinieri as ever did well with the small part of the messenger. The chorus was excellent.

### "PAGLIACCI," JULY 4.

Contrary to his usual custom, President Eckstein billed an operatic performance for the Monday night habitués, who, outside of this occasion and of Labor Day, will witness in the opera pavilion on every Monday evening spectacular moving pictures in conjunction with musical programs by members of the Chicago Symphony Orchestra, under the direction of P. A. Cavaleo.

The performance was the ever popular double bill, "Pagliacci" and "Cavalleria Rusticana." In the first, Anna Fitzu was the Nedda scoring her usual success. The balance of the cast consisted of Morgan Kingston as Canio, Millo Picco as Tonio, Graham Marr as Silvio, and Paltrinieri as Beppe. In the Mascagni melodrama Peralta appeared as Santuzza, a part well fitted to her temperament, and she made in it a deep and lasting impression. Mario Chamlee was the Turiddu, and the rest of the cast was well balanced.

### "FAUST," JULY 5.

A repetition of "Faust" brought forth the same artists who sang Gounod's music during the first week of the season. The leads were taken by Marie Sundelius as Marguerite, Charles Hackett as Faust, and Leon Rothier as Mephisto.

### "CARMEN," JULY 6.

Notwithstanding the eulogious tribute paid the singers and conductor by the Chicago daily press, this reporter's humble opinion of the merits of this performance is just as different as was the reading of the score by Hasselmans as that given by other conductors. To be original has its recommendation, but to disfigure an opera such as "Carmen" is a crime, and that sin was committed by Louis Hasselmans, whose tempi in the second act made of Bizet's music a swift gallop, a whirlwind of noise, and a mad rush toward the end of the act. To infuse in Bizet's music Hasselmans' thoughts will not have a prestige, for the new conductor who is to make his debut in New York at the Metropolitan next December, and let it be said here as a matter of prediction, that should he conduct the second act of "Carmen" at the Metropolitan as he did in Ravinia, his reception, which might be as warm as that of Carpentier, will end as disastrously. Let us hope Mr. Hasselmans will take this criticism in the same spirit in which it is written and will profit by it. The performance of "Carmen" was not up to the standard of Ravinia. Many shortcomings blurred the performance. The orchestra was not at its best and the stage management erred in several instances, one of which was, to say the least, hilarious. This, when Zuniga informed Carmen and Don Jose that having knocked at the door and not being invited to come in, he opened it himself. That door was open all through the act, making the lines of Zuniga a horse-play. In the quintet Paltrinieri made several musical errors. Attacking in advance of his colleagues, he made the quintet lopsided, and this was regrettable, as otherwise his performance was excellent. Morgan Kingston, although the hero of the

night, singing with telling effect the "Flower Song," wore his costume of the first act instead of the one of the second, thus giving the lie to Carmen, who tells him that she understands that he is now a private. Why then does Mr. Kingston appear in the costume of a corporal. Little details, to be sure, but as said so often, it is in little things that an artist of a performance is judged, but still Mr. Kingston's singing and acting were of such magnitude as to retrieve this shortcoming in his costuming.

A great admirer of Alice Gentle, this scribe cannot share the opinion of the critics or the public as to her Carmen. The addition of high notes irritated this reporter, who believes that the music of an opera should be sung as indicated by the composer and by no one else. The swift tempi taken by Hasselmans may have confused the new but brilliant star of Ravinia, and for that reason her singing was not on a par of excellence with her other contributions. She did very well after the second act, but in that tavern scene her work left much to be desired. The Escamillo of Graham Marr was only satisfactory, and his singing of the Toreador song not even that. Marie

ings. Charles Hackett was excellent as Cavaradossi. In splendid fettle he sang with great fervidity, beauty of tone and histrionically his work was on a par of efficiency with his singing. A highly meritorious performance, well deserving the applause received by the popular tenor. Giordano Paltrinieri gives distinction to any part in which he is cast and the same remark applies to his Stoletta, which had a certain touch of originality. Paulo Ananian was sufficiently funny as the Sacristan to cause occasional outbursts of laughter. Louis D'Angelo appeared in the dual part of Angellotti and Sciaronne. The other parts were capably handled and Papi conducted.

### "LA BOHÈME," JULY 9.

"La Bohème" had its first performance of the season on Saturday night with Marie Sundelius as Mimi, Margery Maxwell as Musetta, Morgan Kingston as Rodolph, Riccardo Stracciari as Marcel, and Leon Rothier as Colline, and Papi conducting. A review of this opera as well as of "Lucia," presented on Sunday night with Florence Macbeth, Mario Chamlee and Millo Picco in the leads, is deferred until next week.

RENE DEVRIES.

### Cincinnati Summer Opera Flourishes

Cincinnati, Ohio, July 10, 1921.—Sponsors of community music and advocates of the growth of music in America are watching with considerable interest the Cincinnati plan of summer operas, as presented through July and August at the Zoo Park Theater of that city. Night after night the Zoo Park pavilion and grounds are thronged with crowds of Cincinnati people and others from the surrounding country who can hear, at a price less than the admission to the movies, the finest operas of all time. The repertory includes "Carmen," "Lucia," "Othello," "Don Pasquale," "Cavalleria," "Hansel and Gretel," "Aida," "Rigoletto," "Tales of Hoffman," "Trovatore," "Lohengrin," "Faust," "Romeo and Juliet," "Barber of Seville," "Martha," "Pagliacci," and numerous ballet divertissements.

Admission prices are twenty-five cents to one dollar, and include reserved seats at the latter price. The Zoo Theater will not nearly accommodate the crowds, and to take care of the overflow throngs hundreds of benches have been placed on the pavilion and the grounds surrounding it.

The personnel of the company presenting the operas includes the names of Regina Vicarino, of the San Carlo Opera Company, as coloratura soprano; Jean Baroness, dramatic soprano, Bracale Opera Company; Henrietta Wakefield, formerly of the Metropolitan Opera, contralto; Elinor Marlo, mezzo; Salvatore Sciarretti, tenor; Romeo Boscacci, tenor, with the Boston Opera Company; Italo Picchi, basso-serio, and Natalo Garvi, basso-ruffo, San Carlo Opera Company.

A corps of ballet dancers under the direction of Ella Daganova, premier danseuse, a full chorus of forty-two singers, and an ensemble group of students of the Cincinnati Conservatory of Music completes the personnel of the company.

The stage manager, Alexander Puglia, of New York, is responsible for the direction of the varied offerings. Ralph Lyford, of the vocal department of the Cincinnati Conservatory of Music, is the conductor, and Frank Waller, of the Chicago Opera, Boston Opera and the Pavlowa Ballet, is Mr. Lyford's assistant and chorus master. K. D.

### Los Angeles Orchestra to Have Noted Soloists

Caroline E. Smith, of Los Angeles, personal representative of W. A. Clark, Jr., founder of the Los Angeles Philharmonic Orchestra, has returned home after a trip East, during which she visited her old home in Winn, Me. During her stay in New York, Mrs. Smith engaged a number of soloists to appear with the Los Angeles Philharmonic Orchestra, Walter Rothwell, conductor, next season. The orchestra will give fourteen pairs of home concerts in the regular subscription instead of twelve as last year, and the soloists already engaged include John McCormack (April 14), Florence Macbeth, Arthur Hackett, Harold Bauer, Kathleen Parlow, Sophie Braslau and Lester Donahue. In addition to these, Concertmaster Novak and two or three others of the leading orchestra members will appear as soloists.

### Anna Case's Ocean Grove Recital July 30

Anna Case, the noted American soprano, who is spending her summer vacation at Great River, N. J., will give a recital on Saturday evening, July 30, in the Auditorium, Ocean Grove, N. J. This will mark Miss Case's eighth appearance at Ocean Grove and her fifth complete recital since she first appeared years ago and made her first bow to the public on a Fourth of July morning, from which her remarkable career developed.

Miss Case will, as usual, present a program of varied interest and design.

## THEODORE SPIERING

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Sundelius was excellent as Micaela, and, with Morgan Kingston and the choristers, reached the highwater mark of the performance. Her singing of the aria "Je dis" in the third act deserved the thunderous plaudits which crowned her work at the conclusion. Margery Maxwell was a vivacious, good looking, and well-voiced Frasquita. Philene Falco also sang beautifully the role of Mercedes, with the exception of two or three high tones.

### THURSDAY AFTERNOON, JULY 7.

The second children's afternoon, on Thursday, July 7, given under the auspices of the Ravinia Club, had for its special feature the explanatory talk of the numbers to be played by the orchestra by Anne Faulkner Oberndorfer, who was assisted at the piano by Marx Oberndorfer. The Chicago Symphony Orchestra, Albert Ulrich conducting, gave a popular program, followed by the Van Vliissingen Dancers.

### "RIGOLETTO," JULY 7.

"Rigoletto" was repeated with the same excellent cast heard at a previous performance, including Macbeth, Chamlee, and Alice Gentle.

### "TOSCA," JULY 8.

"Anna Fitzu sings Tosca as if the part were made for her," wrote Edward Moore in the Chicago Tribune of July 9, after listening to the artist's singing the previous night at Ravinia. As a better tribute could not be paid, this reporter will content himself with the above quotation as far as Miss Fitzu's merits are concerned. Stracciari was a dark looking Scarpia, well voiced and facially interesting. Although Scarpia is not Stracciari's best role by any means, he found in it good vocal opportunities, and if it were only commonplace acting, his song retrieved all other shortcomings.

"Three Centuries of American Song"

**Olive NEVIN**  
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## NEW SUCCESSES CLAIMED BY LONDON RECITALISTS

Gabrilowitsch's Return to England's Concert Stage Marks a Real Triumph—Werrenrath Confirms Previous Success—Goossens a Real Swan—Cheers and Hisses for Stravinski—Ethel Frank Established as a Favorite—Mme. Metcalfe Casals Welcomed Back—Marcia Van Dresser Praised—A Goodson-Hinton "At Home"

London, June 14, 1921.—It was very pleasant to see Ossip Gabrilowitsch on a London concert platform again, and still more pleasant to hear him. Wigmore Hall was the scene of his triumphal return to England as a pianist last Friday afternoon, June 3, but the records of his success are to be found in all the London newspapers. He is praised for being so much more than a mere executant. His finger work is recognized as superexcellent, even in these days of technical marvels and mechanical instruments. The critics like his tone, his interpretations, his fine musicianship. It is needless to go on repeating what everybody in America knows of the art of this great pianist, but I must record the cordial reception by the audience when he appeared and the loud applause and cheers at the end of the recital. In the artists' room after the recital I managed to have a word with him and with Madame Gabrilowitsch, better known as the singer, Clara Clemens. She told me she did not intend to sing in Europe this summer, as she needed a rest before her forthcoming tour in America in the autumn. Little Miss Gabrilowitsch was pleased with everybody and everything. But then, of course, at that age every goose is a swan and every journey a trip to fairyland.

### WERRENATH CONFIRMS PREVIOUS SUCCESS.

Reinold Werrenrath sang as he was expected to sing. He had established his reputation here so firmly last summer that there was nothing left for the public to do but enjoy him, and for the critics but to say: "We told you so." Yet there was a new note in the chorus of praise. Reinold Werrenrath surprised his hearers by the way he sang the graceful, untroubled, lyrically smooth songs by the old English composers—Morley and Dallis. No trace of modern passion or emotional stress marred the sweetly flowing current of these old world songs. A listener, hearing only these antique lyrics, might have thought that Reinold Werrenrath had no power and dramatic force. But when the music became modern the singer sang in a modern manner. No one hearing him declaim "Danny Deever" would have suspected the smooth, lyrical finish the singer had in reserve for Morley and the other Elizabethans. Perhaps the great American artist will smile when I tell him that the cockney accent he assumed in the two songs with Kipling's words was never made in London. Every Englishman of culture does his best to avoid it, and all the visitors who try to copy it do so in vain. Without the proper neck contortions and jaw dislocations from the cradle upward, the real coster pronunciation is impossible. An hour or so after the recital in Wigmore Hall, June 6, Reinold Werrenrath and I had a half hour's talk in Trafalgar Square about musical conditions in New York and London during the present season. We came to the unanimous opinion that things might be better.

### GOOSSENS A REAL SWAN.

I went to the Queen's Hall on Tuesday evening, June 7, more to see what kind of a conductor Eugene Goossens, the younger, is than to hear Stravinski's "Rite of Spring." This young man, of Dutch extraction and of English birth and training, is already one of the best of British conductors, of whom much more will be heard very soon. The Stravinski work was tumultuously received by a youthful audience. The composer, who was present, is said to have said that he never heard a better performance. I do not think it made more of a sensation than the symphonic poems of Strauss made in Queen's Hall when they first startled the London public twenty-five years ago or so. I remember the same buzz of exclamations the same shouts, the same thundering applause. And I suppose the wisecracks of the day shook their heads in sorrow to think of music's gloomy future.

### CHEERS AND HISSES FOR STRAVINSKI.

Three days later, Friday, June 10, I heard another composition by Stravinski in Queen's Hall, at the third concert of the Russian Festival. This Russian music is being dealt with by César Saerchinger, I believe, and I will relate only my own experiences. When the new work for woodwind was finished there was a good deal of hissing, which seemed to affect the composer very much. I sat immediately behind him and watched his face turn ashen-hued. I felt sorry for the delicate, little man, whose lungs are not strong enough to stand the sea breezes and cool air of England more than a week at a time. When he was dis-

covered there were loud calls for the composer, and he was greeted with tremendous cheering. Even those who had hissed the music joined in applauding the composer when he appeared. Whatever anyone might think of the music, there is no possible doubt about the terrible earnestness of the composer. He is as serious as Bach in his intentions. I immediately congratulated him on behalf of the MUSICAL COURIER. I showed him a copy I happened to have and asked him for his autograph. He tried to write on the card I offered him, but his hand trembled so

*Igor Stravinski*

A reproduction of Stravinski's signature (exact size). In America the name is spelt more commonly with a "V."

violently he was unable to do so. When he left the concert hall during the interval I followed him and had a short conversation, and finally got him to write his name on one of my MUSICAL COURIER cards. He actually seemed grateful for the interest I took in him and shook my hand most cordially. The language he spoke was French, but I do not know how much he understood of my plaster of Paris.

### FIVE IN A ROW.

George Woodhouse, for a number of years an assistant to Leschetizky in Vienna, now the director of a School of Advanced Piano Playing in London, had five of his pupils play five sonatas of Scriabin at a recital in Wigmore Hall



Photo © Musical Courier Co.

### IGOR STRAVINSKI.

His latest photograph, taken in London especially for the Musical Courier by Clarence Lucas.

on Thursday afternoon, June 9. Some of the performers are already launched as professional pianists, and some of them are amateurs who study music solely for the love of the art. Their names on the program were in the following order: Ronald Chamberlain, Eurydice Draconi, Mrs. Violet Clifford Austin, Lady Phillida Shirley, Marjorie Moorhouse. They all seemed letter perfect and as good as a teacher could make them, but the poignant accents of the

emotional Scriabin were often missed. George Woodhouse told me that I was but repeating his own words when I said that the biting discords of this modern music were agreeable only when the performer understood and expressed the emotional intensity of the composer who found those chords necessary. To play them placidly is to be illogical.

### ETHEL FRANK ESTABLISHED AS FAVORITE.

On the evening of June 9 I went again to Queen's Hall to hear Ethel Frank's last recital for the season. The large hall was fuller than ever and the applause seemed even more spontaneous and prolonged. Ethel Frank has clearly established herself as a prime favorite in London, and it will be entirely her own fault if she does not remain a favorite here for the rest of her life. I myself have witnessed thirty-five years of Melba's popularity in London. Why should not Ethel Frank be filling the Albert Hall in 1955 in the same way that Melba fills it now? She has the voice, the art, the personal charm. Now then, Old Father Time, lay up your scythe or sickle for a good half century at least and give this young lady a chance!

### SIR CHARLES SANTLEY STILL VIGOROUS.

The fleeting years have dealt kindly with Sir Charles Santley, who is now nearly eighty-eight. I saw his name in the newspapers today, and I was told that he sang "as well as ever" on his eighty-sixth birthday. He was born before the works of Chopin, Schumann, Liszt and Wagner were composed, while Andrew Jackson was seventh President of the United States. Evidently it is not unhealthy to be a highly successful baritone.

### MME. METCALFE CASALS WELCOMED BACK.

Susan Metcalfe Casals told me that the MUSICAL COURIER was evidently as alive as ever, when I went to the artists' room of Aeolian Hall last Friday afternoon to congratulate her on the emphatic success of her recital. The hall was fairly well filled, for an artist who has been absent from London for so many years. There was no doubt whatever about the sincerity of the applause which compelled Susan Metcalfe Casals to add extra numbers to her very interesting program. All the press notices I have seen are deservedly full of praise for the singer's vocal art and musical intelligence.

### MARCIA VAN DRESSER PRAISED.

Another singer who has won high praise from the critics is Marcia van Dresser. Her smooth, rich voice and her complete understanding of the various moods of many composers—Italian, English, American, French, German—placed her at once in the front rank of the many vocalists who have visited London this year. On Saturday evening I was within three feet of her when she sang at a private "At Home" and I observed that her voice was as velvety and pure as in the concert hall. She is not one of those singers whose voice needs distance to lend enchantment.

### A GOODSON-HINTON AT HOME.

The Saturday evening "At Home" was at the residence of Mrs. Arthur Hinton, better known in the musical world as the pianist Katharine Goodson. Those who only know this artist from a distance on the concert platform can have no notion of her technical skill, charm of manner and distinguished tone as a hostess. Among her guests at this reception to Mr. and Mrs. Ossip Gabrilowitsch were: Julia, Marchioness of Tweeddale; the Countess of Limerick; the Viscountess Dupplin; Sir Valentine Chirol; Sir Martin and Lady Conway; Sir Ernest and Lady Palmer; Sir Otto and Lady Beit; Sir Alfred and Lady Booth; Sir Arthur and Lady Whitelegge; Sir Charles and Lady Holmes, and others of social and political eminence. Among the musicians were: Marcia van Dresser, Myra Hess, Mathilda Verne, Winifred Christie, Reinold Werrenrath, Landon Ronald, Hamilton Harty, Paul Kochanski, Boris Hambourg and Hermann Klein. I was not even alone in representing the MUSICAL COURIER, for César Saerchinger arrived from Berlin in time to be present. I felt something like an astronomer who had been lifted from his observatory up to the very stars themselves, and I could not help thinking what an enormous amount of potential concert and recital giving that one room contained. Several of the artists contributed to the edification of their companion guests, among them Gabrilowitsch and Werrenrath.

CLARENCE LUCAS.

### Elizabeth Kelson Patterson to Visit Maine

Elizabeth Kelson Patterson plans to spend two weeks at the Longfellow Inn, in Portland, Me., beginning August 1, and during that time will hear voices by appointment, giving a free scholarship in vocal study next season to a deserving applicant. Anyone interested may write to her for conditions, at her New York address, 257 West 104th street.

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## PHOEBE CROSBY NOT A SAILOR DESPITE HER FAMILY PREDILECTIONS

Singer Likes Golf, "Adores" Opera, and Displays a Thoroughly Feminine Love for Clothes

"BUT when are you going to let me know this Phoebe Crosby who is achieving such success wherever she appears in a manner quite remarkable for a first season?"

For Miss Crosby always seemed to be dashing off to some other part of the country to fill dates until one lucky day when she chanced to be in the metropolis and by mutual consent an available hour was found.

Now it would not be at all strange if so much success had turned Miss Crosby's pretty head a bit. Many a singer with far less talent has found this dangerous incense on the altar of Self more than she could stand. But it was not in vain that Miss Crosby was born and raised in Maine, for she has a goodly share of that levelheadedness which is indelibly associated with the real New Englander. Before we had been talking five minutes Miss Crosby had completely won over her listener by the charm of her personality, the sunniness of her smile and the infectious twinkle in her eye. Somehow we all have to surrender sooner or later to a merry smile.

"I've been trying to meet you for ever so long, but you were always away. So you see I know you have had a busy season and I'm anxious to hear all about it."

But Miss Crosby was not caught so easily.

"Oh, yes, I've been fairly busy, but I'm sure Mr. Anderson can tell you all about that. He's too good a manager not to be ready and anxious to supply you with any such data you may desire. Besides I've been shopping this morn-



PHOEBE CROSBY.

ing and I feel thoroughly frivolous and quite unable to cope with anything more serious than clothes."

Apparently consenting, her visitor permitted the chatter to run along in this fashion for several minutes, the while she sought by devious channels to bring the conversation back to the interesting subject of Miss Crosby herself.

"And how are you planning to spend the summer?"

"Way down East," came the quick reply to the accompaniment of a merry chuckle. "You see I was 'riz' down in Maine and I just naturally love it there."

"Are you going to take a real vacation or are you planning to keep up this strenuous pace?" continued her inquisitor.

"Oh, I'm not planning to do any singing except of a more or less impromptu nature such as frequently occurs with the summer colonists. But I expect to do a lot of studying and I've discovered a perfectly fine little accompanist down there, so you just don't need to think of me all summer as sitting down with folded hands."

And we both laughed merrily at the thought of Miss Crosby sitting with folded hands. She just naturally couldn't, for she is one of those people who are always doing something.

"Then, too, I shall play golf, of which I am very fond, and go sailing. Did you know my people have long been identified with the shipbuilding industry of Maine? All my life I've been around the boats and assisted in the christening of many of them. They are like old and true friends. How could it be different? By every right, then you see I should have been a sailor, but Fate plays queer tricks with our lives and so you see I am a singer, and this in spite of the fact that none of my people are especially musical. But even if they were not especially musical themselves, they were sympathetic and did all in their power to help me, so while it might make much more interesting reading if I had had to struggle to obtain a musical education, it was much easier on me not to have had such the case.

"But there are enough 'sailors' in the family, anyway, without me. And although I've been around boats so much, I know you'll be surprised to learn that I have never had any exciting adventures in that connection. My brother has a speed boat down on the Sound, and one of these days I'm going out in it and then perhaps there will be material for a thrilling story.

"As it is, the most thrilling adventure I see in store for me is the Maine music festivals next fall when I am to sing Aida in the costumed performance of the Verdi work. I adore the opera. I used to be a member of the Century Opera Company, but was forced to give up singing because I lost my voice. I am happy to say I recovered it through

the guidance of Torriani, from whom I learned that freedom of emission which is invaluable.

"One of my very favorite composers is Brahms, but please don't ask me to tell you why nor wherefore."

So I didn't, but Miss Crosby need not expect to get off so easily next time.

H. R. F.

### Ethel Frank to Return to England

Ethel Frank, the American soprano, formerly a member of the Boston Opera Company, arrived in New York on the S. S. Celtic on June 20, to spend some time with her family in Brookline, Mass., before returning to England for her second season. Miss Frank's concerts in London have been among the outstanding happenings of the late winter and spring. She made her debut at Queen's Hall as soloist with the London Symphony Orchestra, under the baton of Albert Coates, who will be guest conductor of the New York Symphony Orchestra next season. On April 14 and June 9 she sang again in Queen's Hall with the New Queen's Hall Orchestra, led by Sir Henry Wood, the accompanying photograph being taken after the rehearsal for the second concert. She also gave a song recital at Queen's Hall on May 6 and appeared at Wigmore Hall with the London Chamber Music Concert Society at one of its spring concerts. In all, Miss Frank was one of the most active participants of the late London season, and her success was such as few American artists have achieved over there.

She will return to England in the early fall for her second season, under the management of the Daniel Mayer Company, Ltd., of which the general manager is Major Rudolph Mayer, still of the British Army, and son of Daniel Mayer, the New York manager. One of the earliest engagements booked for Miss Frank in the fall is with the Liverpool Philharmonic Society on October 11, which ranks as the most important provincial engagement in the whole of England and gives ample proof of the deep impression which the soprano has made.

### Leginska Compositions Played Abroad

Ethel Leginska is in London with ten of her pupils who crossed with her on the S. S. Noordam. Before going to London Miss Leginska visited Paris for a few days with Paula Pardee, one of her artist pupils, and played a number of her own compositions in private soiree. Mme. Edmond Rostand, widow of the distinguished poet, and her son, Maurice Rostand, himself a poet of no mean talent, gave a luncheon for Miss Leginska and were so pleased with her compositions that they granted her permission to do the incidental music for the late Edmond Rostand's last play, "The Last Night of Don Juan."

Three poems of hers for string quartet were given their first public performance by the London String Quartet on June 14, and Miss Leginska played two of her own piano works on the same program—her first public appearance in over two years. The concert took place at Aeolian Hall, London, and among those present were Walter Damrosch, and Eugene Goossens, the young English composer and conductor, who is considering the inclusion of Miss Leginska's symphonic poem for orchestra on one of his next season's programs.

### Asheville's Annual Festival

"Music Week in the Land of the Sky" is the title which has been given to the annual Asheville Music Festival, which is to take place the week of August 8-13. Nine concerts will be given during the week, six evening and three matinee performances. Wade R. Brown is general music director and director of the festival chorus of 200 voices. Willis J. Cunningham, supervisor of music in the Asheville city schools, will direct the children's chorus of 250 voices. The Philadelphia Festival Orchestra, consisting of fifty musicians under the direction of Thaddeus Rich, will be especially featured. The artists engaged include Anna Case and Marie Sundelius, sopranos; Jeanne Gordon and Joy Sweet, contraltos; Charles Marshall and Paul Althouse, tenors; Royal Dadmun, baritone; Henri Scott, bass-baritone; Grace Potter Carroll and Helen Pugh, pianists, and Francis Macmillan, violinist. The festival chorus and orchestra are to be heard in "Hiawatha's Wedding Feast," by Coleridge-Taylor, and Gounod's "Faust," in concert form.

### Mme. Dambmann in Los Angeles

Since June 1, Emma A. Dambmann, the well known contralto and vocal teacher of New York, has been in Los Angeles enjoying the sunshine and flowers and also giving lessons three mornings each week. Her professional pupils, Bunolla Kucker and sister and Lois Kucker Ferry, have resumed their instructions with her; they are great favorites with the public and musical organizations of Los Angeles. It was most gratifying, after two years absence, to hear these artists' voices maturing so beautifully, and Mme. Dambmann will arrange two concerts for the benefit of the West Hollywood Presbyterian Church fund, at Hollywood Women's Club, Los Angeles, at which the Kucker sisters

will appear, assisted by their teacher, Mme. Dambmann, on July 19 and 21.

Mme. Dambmann and secretary, Sophie Luehrmann, who traveled to Los Angeles together, escaped the Pueblo flood by one night, and arrived safely. They expect to return to New York September 15 to continue their musical activities.

### Claussen Summer Plans

Julia Claussen, who sang at the Stadium in New York on Sunday evening, July 10, is planning to leave for a quiet retreat in the mountains, where she will devote her time to rest and recreation after her strenuous opera and concert season that took her from New York to the Pacific Coast and from Minnesota to Texas, with a season at the Metropolitan during the last half of the year. In September she is sailing for Europe to visit relatives



HARD WORK AT A QUEEN'S HALL REHEARSAL.

In the center, Ethel Frank, the American singer who has made a tremendous hit in London this season. At her left with the baton is Sir Henry Wood, conductor of the Queen's Hall Orchestra, who evidently believes in stripping for action at rehearsal time; at her right, the eminently correct Major Rudolph Mayer, general manager of the Daniel Mayer Company, Ltd. Major Mayer informs the Musical Courier that Major is not merely an after-war title, but that he still commands a Territorial Battery of the Royal Artillery.

and friends in Sweden, returning to America in October for the start of her concert season. At present she is contemplating making no public appearances while in her native land, but as soon as her presence becomes known, she is sure to be called upon to sing.

### Pupils of Mr. and Mrs. Wilder in Recital

The pupils of Mr. and Mrs. George Hubbard Wilder, of Burlington, Vt., will be heard in a recital at the Welte-Mignon Studios in New York on July 15.

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**ETHEL CLARK**

## AMERICAN FEDERATION OF MUSICIANS WITHDRAWS CHARTER FROM LOCAL UNION

Organization Suspended as a Result of Charges—Trouble Long Brewing—New Organization May Be Formed

Last Friday the American Federation of Musicians, a subsidiary of the American Federation of Labor, represented by its national executive committee, withdrew the charter of the New York local union, known as the Musical Mutual Protective Association, and suspended the latter from membership in the Federation. Thus the ten thousand odd members of the M. M. P. A. are non-union men at present and it will be exceedingly difficult for them to find employment in theaters, halls, etc., where any of the house personnel is affiliated with the American Federation of Labor—in other words, to find employment anywhere.

The New York organization has been riding for a fall. At the last election the then President Finkelstein and his supporters—the conservative element of the M. M. P. A.—were overconfident and, in consequence, caught napping. The radicals, winning the offices, have carried things with a high hand. Joseph Weber, president of the American Federation of Musicians, issued the following statement in giving notice of the withdrawal of the charter:

The New York Union refused to accept transfer cards from members of the Federation from other local unions, working hardships upon them and denying them the right and opportunity of employment in New York as members of the Federation; in other words, practically throwing them out on the street, in spite of the fact that many hundreds of its own members are transferred to other local unions and have the right to work and seek employment with members of such other local unions.

This inhuman and wanton action of the New York Union resulted in charges being preferred against it, of which the local was duly notified, and the National Executive Board of the Federation, finding the local guilty under said charges, suspended same from membership in the American Federation of Musicians.

Trouble has been brewing in the organization ever since the radical element got control, but it was not brought to the attention of the general public until the officials of the M. M. P. A. refused to allow its members to play at the Stadium Concerts on the ground that, as they claimed, certain contracts of the National Symphony Orchestra with M. M. P. A. members had not been carried out; and they

persisted in this refusal, although there is no connection between the direction of the Stadium Concerts and the National Symphony Orchestra. It was probably this action that brought matters to a head, although President Weber of the A. F. of M. does not say so in his statement. He touches thus upon the Stadium situation, which was saved by means of an orchestra hastily recruited from members of the Philadelphia, Chicago, Detroit and Boston symphony orchestras.

### THE STADIUM SITUATION.

As to the Stadium situation, the local union did not lay the matter before the Federation until after its efforts to intimidate the members of the Federation who play at the Stadium by threats of \$5,000 fines and citing them to strike had failed. The union then wired to the Federation that it had declared the Stadium unfair, and demanded interference by the Federation with the musicians playing at the Stadium.

At the time the wire was received the union was already suspended, but even had this not been so, the Federation would not have heeded the demand, as it never sanctions or calls a strike without proper investigation and without giving the employer involved an opportunity to state his side of the case.

The expulsion of the M. M. P. A. was decided upon at a meeting of the national executive committee held on Thursday, July 7. The officials of the New York organization were notified of the charges against them, it is stated, but did not appear to make any defense.

Officials of the Federation are said to have denied that the formation of a new union in New York is contemplated, but the MUSICAL COURIER's information is to the effect that this is what is most likely to take place. A group of those who were at the head of the M. M. P. A. when it was under conservative control will apply to the Federation for a charter and it will be granted them. Great care will be taken to see that the membership of the new union is kept safe. The radicals will be left to form a rival organization if they so wish—but with practically every union musicians' union in the country affiliated with the Federation and thus with the American Federation of Labor, membership in an outlaw union would be of doubtful value.

### Cara Farmer of the Advanced Modern School

Cara Farmer, Canadian representative and normal teacher of the Effa Ellis Perfield pedagogy, is one of the most ad-



CARA FARMER.

vanced in the modern school of teachers. She devotes a great deal of attention to the imaginative faculties; her child pupils acquire the attitude of the creative musician to such an extent that many of them appear to be phenom-



ENID FARMER.

nally gifted. Mrs. Farmer believes that nine children out of ten can be taught to compose attractive little pieces by the time they are eight or nine years of age, and that to teach them arouses their mental powers and places them on a level with more talented children otherwise taught.

Among a considerable number of professional musicians to whose success Mrs. Farmer's teaching has contributed are her sons, Ernest and Broadus, who occupy important positions at the Hambourg Conservatory of Music, and also her daughter, Enid.

### Hurlbut's Portland Class Postponed

Harold Hurlbut, disciple of Jean de Reszke, has been forced to postpone his master class in Portland, Oregon,

owing to the great number of students from all parts of the Inland Empire who have come to Lewiston, Idaho, to study with him there. He will not be in Portland until about July 26.

### Elizabeth Celli's Aida Favorably Received

The title role of "Aida," as sung by Elizabeth Celli in various parts of the country as well as abroad, has been very favorably commented upon by the press. For instance, when she hurried to Baltimore to take the place of a singer who was suddenly taken ill, the critics complimented her in the following manner: "Miss Celli did not arrive in Baltimore until 4.30 and had no time for rehearsal. Her voice is true and she used it last night with dramatic effect." Thus said one of the papers, while another wrote: "Mme. Celli sang the role of the slave princess with dramatic force and fire, her command of technic and the sweetness and clearness of her notes commending her immediately to her audience."

### Schauffler Pleases as Soloist

When Lawrence Schauffler acted as accompanist for Louis Graveure at his recitals in Flint, Sault Ste. Marie and Pontiac, Mich., he was well received by the press. The Pontiac Daily Press said in part: "Accompaniments were played by Lawrence Schauffler, of New York City, who provided just the proper background for Mr. Graveure's superb voice. Mr. Schauffler is also a soloist of prominence and played a group of solos remarkably well."

The Sault Ste. Marie Evening News said: "The accompanist scored a big success in his solo numbers and was forced to repeat the "Passacaglia" by Cyril Scott."

### LaForge-Berumen "Twilight" Musicales

Under the direction of Frank La Forge and Ernesto Berumen, "twilight" musicales will be given at the Town Hall, July 17 and 24, at 5.15 in the afternoon. Interesting programs have been prepared. At the first musicale, the La Forge Quartet, consisting of Charlotte Ryan, Dorothy George, Sheffield Childs, and Charles Carver will give a portion of Liza Lehmann's "In a Persian Garden." Beatrice Cast, coloratura soprano; Marguerite Schuiling, mezzo-soprano; Charles Carver, basso, will sing, and Rosamond Crawford will play piano numbers. The public is admitted free to these concerts.

### Trinity Lutheran Church Choir in Concert

The music at Trinity Lutheran Church, Reading, Pa., always is of a high order, whether the choir sings at the regular services or, as frequently happens, gives a concert. An excellent program was presented at the church for the last service of the season on June 12, and on the preceding evening the choir gave a concert in Batcheller Hall. Mr. Seibert was heard in an organ recital preceding the 174th convention of the Ministerium of Pennsylvania and Adjacent States held on June 7.

### Gatti-Casazza Expects Caruso to Sing

Apropos of the disturbing rumors regarding Caruso's condition, which were circulated last week, Giulio Gatti-Casazza, general manager of the Metropolitan Opera, sent the following cable on Wednesday, July 6, to Edward Ziegler, his assistant:

"I visited Caruso myself three days ago. His convalescence is more than normal. His strength is returning daily. Have no anxiety for his future condition. He will surely sing the coming season."

### Balling to Conduct in Dresden

Michael Balling, the well known conductor, who left Russia when the war broke out and became baton head of the Darmstadt Opera, has just signed a contract to become the chief leader at the Dresden Opera.

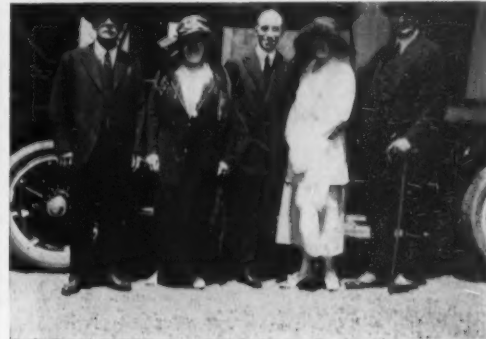
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#### VERA CURTIS BACK FROM CANADIAN TOUR.

Vera Curtis, the Metropolitan soprano, returned on June 25 after her third Canadian tour this season, in the course of which she gave recitals in the St. Denis Theater, Montreal, and in Massey Hall, Toronto, on June 20 and 22. She also gave a recital in Carnegie Music Hall, Pittsburgh, on

June 24. Willis Alling was her accompanist in all three cities. En route from Toronto to Pittsburgh, Miss Curtis and Mr. Alling spent a day at Niagara Falls and did all the usual stunts including a trip on the "Maid of the Mist." The pictures show (above) Vera Curtis, Willis Alling and Grace Cunard; (right) prepared for what will come, and (left) reading the Musical Courier on tour.



#### STARS OF THE RECENT NORFOLK FESTIVAL.

(Left to right) Conductor Arthur Mee; Florence Hinkle, soprano; George Hamlin, tenor; Merle Alcock, contralto, and Clarence Whitehill, baritone.



#### HOW JAMES G. MACDERMID RELAXES.

These snapshots were taken at his home, "Tree Tops," at Castle Park, Mich.



#### HER FIRST DIP OF THE SEASON.

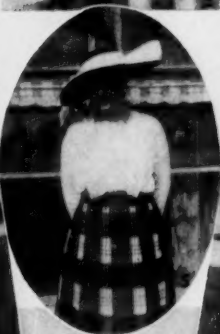
Helena Marsh, who is an expert swimmer and diver, taking her first swim of the season at Sound Beach, Conn., where she is spending the summer. Miss Marsh recently returned from Washington, D. C., where she was the guest of Mrs. Lawrence Townsend.



© Miskin, N. Y.

#### OLIVE FREMSTAD.

Who is now being booked for a coast-to-coast tour for the season 1921-1922. Mme. Fremstad will appear in concert, recital, with orchestra and at festivals. At present she is summering at her home in Maine.



LOUIS BAKER PHILLIPS, Of Scranton, Pa., who now is organist of the First Church of Christ, Scientist, on Central Park West, New York.



#### SCENES AT THE NATIONAL CONCERT MANAGERS' CONVENTION, HELD IN CHICAGO ON JUNE 27-28.

(1) "Here they go in a bunch!" (2) Albaugh and Fritschy—the Carpentier and Dempsey of the convention. (3) A few of the managers "talking it over." (4) Bradford Mills, retiring president of the National Concert Managers' Association. (5) Adella Prentiss-Hughes, vice-president of the National Concert Managers' Association. (6) Walter Fritschy, newly elected president of the association. (7) Elizabeth Cueny, secretary and treasurer.



MARIE MORRISEY.

A favorite contralto, who recently was in New York making records for the Edison Company. Miss Morrissey now is settled in her beautiful home in Chicago, and is very busy these days singing and entertaining her numerous friends who are passing through the windy city. (© Freeman Art Company, Eureka, Cal.)



FRANCES ALDA.

A recent photograph of the famous soprano, who is just as successful in concert as she is in opera. (Photo © Miskin.)



RACHAEL JOHNSTON.

Mother of the well known manager, R. E. Johnston, who celebrated her eighty-ninth birthday on July 5 by motoring with her son, two daughters and Mrs. Johnston, wife of the manager, about seventy miles through New Jersey. Afterwards she had a birthday party with a cake that bore the inscription "Eighty-nine" in frost, but her son says that it should have been in "twenty-four karat gold—like herself." Mrs. Johnston is a remarkable old lady, who enjoys good health and is very agile and has the same keen interest in music as she always has had. The accompanying picture was taken several years ago.



LADA'S NINE POUND CATCH.



ESTHER HARRIS-DUA.

The efficient president of the Chicago College of Music, one of the principal music schools in the Windy City, which makes a special feature of the training of young talent. The twenty-sixth concert and commencement on June 20 last attracted, as was to be expected, a very large and enthusiastic audience.

GEORGE M. SPANGLER LEAVES FOR EUROPE.

Business manager of the Chicago Opera, bidding Leonore Shier, the Eastern representative of the company, "Au Revoir" on the steamship Olympic which sailed on June 4. Mr. Spangler joined Mary Garden abroad. (Underwood & Underwood photo.)



PUPILS AND FRIENDS OF MME. NIESSEN-STONE.

Photographed just before Mme. Stone's departure for England on the steamship Ebro on June 2. The insert shows the well known vocal teacher with floral tributes presented to her by some of her admirers.



WINIFRED BYRD AT SEA GIRT, N. J.

A recent snapshot of the pianist with one of her pets.



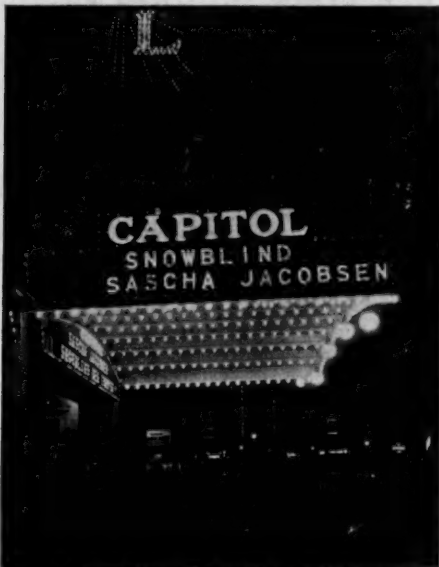
ECHOES FROM ABROAD.

Bernard Hamblen, the composer, and Alice Frisco, the California pianist who recently played in London at Queen's Hall under Sir Henry Wood, snapped at Kew Gardens last month with Mrs. Hamblen, who is standing.



ALICE GENTLE,

Soprano, who is now winning favor at Ravinia Park. Here she is seen cooking a substantial honeymoon dinner in Paradise, which is really said to be situated somewhere in the Canadian Rockies. (Wide World Photos.)



HOW THE CAPITOL THEATER ADVERTISED SASCHA JACOBSEN.

Anyone who had not heard previously that the violinist was to play for a week at the gigantic motion picture house in New York recently, and who chanced to walk either up or down Broadway during the week that Jacobsen delighted so many audiences with his playing, would have been attracted by the violinist's name in blazing electric letters outside the theater in the above fashion. (Photo by White.)



YOUNG ARTIST FROM DR. LULEK'S STUDIOS.

Accompanying is a photograph of Irving Miller, baritone, who studied for four years under Dr. Fery Lulek at the Cincinnati Conservatory of Music and two years in New York. Mr. Miller also has studied with Ralph Lyford, operatic coach at the same school. The baritone has sung with the Manhattan Opera Company, the Cincinnati Opera Company, and also has appeared in operas at the Capitol Theater in New York.



RUTH ST. DENIS AND TED SHAWN,

In a flashlight taken while dancing before the largest audience ever assembled in the Yosemite Valley. According to the San Jose, Cal., Mercury Herald: "Miss St. Denis and Mr. Shawn received an ovation which was gratifying even to artists as accustomed as they are to enthusiastic receptions." (Photo by Yosemite Lodge studio.)



ADELINA PATTI NOAR,

A soprano who has won success in concert, recital, oratorio and at festivals. After a recent appearance at Johnson City, Tenn., the News-Staff complimented her as follows: "Seldom is it given for a soprano to have so many qualities that make for excellence combined in one person, a little one at that."



THE HOMESTEAD TRIO.

Consisting of Amy Ellerman, Betsy Lane Shepherd (center) and Elizabeth Spencer (front). Judging from the picture, Miss Ellerman is enjoying her vacation. Although she believes all work and no play makes Jack a dull boy, yet her summer will not be entirely one of vacation. Because of an extensive tour, starting in September and ending in December, she is busy preparing her programs and also for her Aeolian Hall recital which is scheduled for January 24. Miss Ellerman's many earlier bookings prevent her from giving her New York recital earlier in the season.



A GENIAL TEA PARTY.

Left to right: Marvin Maazel, pianist; Marie Tiffany, soprano; William A. Brophy, general manager of the Brunswick Recording Laboratories, and Elizabeth Lennox, contralto, having tea on the balcony of the Brunswick Company on West Thirty-sixth street. (Photo by Bain News Service.)



BARBARA MAUREL.

The mezzo-soprano, who scored a fresh "hit" in joint recital with Duci De Kerekjarto, violinist, and Tom Burke, tenor, at Ocean Grove, N. J., last Saturday evening.



WALTER GREENE OFF IN MAINE.

The baritone enjoying his vacation at his camp at Ken's Hill.

## THE STATE ORCHESTRA, IN AUSTRALIA, IS TO BE KEPT INTACT UNDER VERBRUGGHEN

Orchestra Association Registered Under Companies' Act with a Nominal Capital of \$105,000, with 7,000 Shares at \$15 Each—Enthusiastic Supporters Clamor for Stock—Heifetz Gives Nine Recitals—Levitzi Arrives

### THE ORCHESTRA CRISIS.

New Zealand, June 23, 1921.—On Friday, May 26, the affairs of our State Orchestra reached their grand climax. As I previously informed you, the State Government, for reasons I explained, had given notice early in the season that the subsidy to the orchestra would not be continued after the expiration of the players' contracts on August 31, the men to receive their final notice on Tuesday, May 31. A Citizens' Committee, consisting of six of the foremost men of affairs in the State of New South Wales—Sir Arthur Rickard, Messrs. William Vicars, Charles Lloyd-Jones, Octavius C. Beale, H. R. Denison and Ernest Wunderlich—was appointed to safeguard the interests of the orchestra, to preserve it as a permanent institution not only to New South Wales, but also to the Commonwealth of Australia, and to prevent any outside inducement causing the loss of Mr. Verbrugghen's services to the State Conservatorium and the orchestra which he founded and brought to its present state of high efficiency.

A similar committee was later formed in Melbourne, the objects of both committees being identical. The New South Wales Committee has been working quietly and effectively all these months, and also carrying on negotiations with the Government but I fear with small success as far as the ministers are concerned.

On the afternoon of the Friday mentioned the Citizens' Committee convened at a public meeting in the Town Hall for the purpose of presenting a prospectus of an orchestral guarantee fund. The details of the scheme were fully and cordially discussed and adopted without a dissenting voice or a jarring note.

This prospectus embraced the articles of an Association, not run for profit, registered under the Companies Act of New South Wales, with a nominal capital of \$105,000, divided into 7,000 shares of \$15 each, payable \$5 per share on application, \$5 per share in twelve months (if required) and \$5 per share in twenty-four months (if required). The objects of the Association are: (1) to cooperate with a similar association in Victoria to guarantee the New South Wales Government to the extent of \$50,000 a year for three years against possible losses in connection with the operations of the orchestra. (2) To afford the public an opportunity of showing practical sympathy in a movement having as its object the prevention of the disbandment of the orchestra on August 31. (3) To enable music lovers of modest means to participate in the movement, thereby demonstrating to the Government that the orchestra has become a public necessity, instead of being run for the benefit of a few only.

If the loss at the end of any year be less than the amount of the funds in the hands of the New South Wales and Victorian companies, the call for the succeeding year will be an amount sufficient to restore the balance to the \$50,000. In the event of the accounts disclosing no loss, there will be no second, or third year call. The first and subsequent calls (if any) having been paid, the companies will be wound up in three years, that is, on August 3, 1924, and any money on hand will be refunded to the subscribers pro rata of their holdings. If, however, as is anticipated, the orchestra becomes a permanent institution, a new guarantee fund will probably be formed at the end of the three years' period.

### VICTORIA'S SHARE.

In return for Victoria's cash contribution, the orchestra will give thirty concerts each year in the State of Victoria, in two or three seasons during each year, excluding January, February and March, during which New Zealand will be visited. There will also be a Victorian advisory board to keep the trustees in touch with the wishes of the Victorian public. Similar advisory boards are to be established in other States partaking in the guarantee scheme.

It is not desired to sever the orchestra from the Government. What is desired is to place the undertaking in the hands of trustees, as in the case of other public institutions, such as the Museum, Art Gallery, etc. But the Government will of course be asked to afford the same facilities as before as regards housing, music, etc. In other words, it is desired that the organization should remain as at present, but the control of finances and other operations be vested in trustees, probably consisting of two representatives of the directors of the Association (experienced business men) and two representatives of the Government. It is felt that with such a competent directorate, the losses on the undertakings of the orchestra would be reduced to a minimum and that it would be run on the most economical and efficient lines.

### UTMOST CONCERN.

Possibly there was never such a harmonious meeting of musical people ever held before as this public meeting to save the orchestra. It was very largely attended and the details of the scheme were discussed with the greatest cordiality. On the motion of H. R. Denison, a strong committee of fifteen gentlemen, all men of large affairs, was elected to carry out the objects of the Association. At the end of the meeting there was a wild scramble to the official table for the purpose of signing the share applications and paying in the first call. In this way a large number of shares were taken up before the meeting dissolved. It was also announced that 15,000 shares had been practically all taken up in Melbourne, before the orchestra, which had been playing a very successful season down there, had left the city.

I am very pleased to be able to tell American readers that the safety of our orchestra is now practically assured as there is little doubt but that the whole of the shares will be subscribed. It is now a matter of detail, the most important being whether the Government will consent to the trustee scheme and carry on the orchestra as a Government undertaking, or wash its hands of the whole affair. It will scarcely do the latter when it is guaranteed against loss. It is well for American readers to remember, so that they may thoroughly understand the position, that the orchestra in its first seasons actually made a handsome profit, but sustained a loss, not a heavy one, on its operations of the last eighteen months, due to a combination of unfortunate circumstances, the most important of which was the dis-

trous shipping strike at the beginning of the present year, which prevented the orchestra going on its second tour to New Zealand. It is only fair to say that the Labor Government's action was because of the crippled state of its finances consequent upon the extravagance of its predecessors. The ministers claim that the Government is not at all unsympathetic to the orchestra, or to art generally, and that its action has been a case of necessity. But if it turns down the scheme of the Association, it cannot uphold this claim. And if it turns it down—which is very improbable—the Association will carry on all the same.

### NINE HEIFETZ RECITALS.

Jascha Heifetz arrived here at the end of April from London, with his accompanist, Samuel Chotzinoff, his father, mother and sisters, his manager, secretary and retinue. Next night he was officially received and entertained by the Musical Association of New South Wales and at once established himself—before he had drawn a bow over his strings—as the idol of the young ladies—"Flappers" we call them over here. The reason was his hands—"lovely" hands the flappers called them—his youth, his head of hair and his impenetrable expression.

He opened his Australian tour here on May 5, and with the first composition played astounded everyone, musical and unmusical, the violinists as well as the non-violinists, with the brilliancy of his technic, the beauty of his tone and his unflinching justness of pitch. His poetic appeal and his polished style also made their full impressions. The younger musical generation raved over his emotion and temperament. The older musical people judged that he would get these qualities later on with matured years and art experience, but that at present his virtuosity was greater than his temperamental powers.

Heifetz gave eight recitals in the space of a fortnight, with great audiences at each. A week later he gave a matinee, when the Town Hall could not nearly accommodate all who wished to hear him. If he has the same success in the other cities of the Commonwealth—and he is almost bound to—he will take a considerable fortune out of Australia.

Heifetz in his program leaned more to the virtuoso side of violin literature than to the serious. There was some disappointment because of this and also that he and Mr. Chotzinoff did not play any of the Beethoven sonatas. The days of virtuosity are well nigh over in Sydney, as they are in most other musical centers. Had not his art been so great, the bottom might have quickly dropped out of his season. I mention this as a warning to other artists who may come from America. A feature of the season was the great number of professional violinists who, despite busy times, managed to get to most of his recitals. At the time of writing, Heifetz is playing in Melbourne. His further movements and success in Australia will be duly recorded in the MUSICAL COURIER.

### ARRIVAL OF LEVITZKI.

Mischa Levitzki arrived from America before Heifetz had left the city. The young pianist was also officially welcomed by the Musical Association, a great gathering being held in his honor. He will open his tour of the Commonwealth in Sydney on June 2.

GRIFFEN FOLEY.

### "A Bit of Syncopation on the Green"

Syncopated weather—a little hot, a little cool—a little rain, a little sun—a little thunder, a bit of breeze—syncopated people, crowds at the gates—crowds hurrying in—stragglers sauntering in—by twos, by fives, by tens—some looking east, some looking west—some doubtful, some cheerful—some gloomy—opinions criss-crossing syncopated decisions—we'll stay—shall we go? Let's try it—"Be a Sport"—A wildly syncopated conductor—concert outside? take a chance?—gymnasium not available—summer registration—Horace Mann auditorium too small—inside???? outside???? All right, Horace Mann Auditorium!!!—Crowd goes over—waits at doors—doors locked—rain—umbrellas—where's that Janitor???—Clear—umbrellas down—doors open—six people enter—more rain, more umbrellas—six more people go in—rain stops—musicians wait—"where do we go from here?"—chief adviser, here, there, and everywhere—chief majordomo does tight-rope act while waiting—Ah! decision—"On the Green"—crowd comes back—sits down—about two thousand ("Honest Injun")—Band plays "Columbia" march by Goldman—"Mignon" overture—"Ride of the Valkyries"—the Weber-Weingartner "Invitation to the Dance"—a little rain—two clarinets with handkerchief draperies—two more—one played over handkerchief—very skillful—two played under handkerchief—effect of ghost dance—twenty more drops of rain—audience listens attentively—Percy Grainger and his mother under one umbrella—Harriet McConnell and her mother (rain probably trying to quench Harriet's very red sweater)—conductor at the bat-pardon-bat—in flying gray overcoat—little more rain—audience calm—musicians NOT—"Our Instruments"!!!! Clarinetist plays with one hand, holds umbrella with the other—more rain—more—audience still sits—and sits still—conductor gives final deprecating beat—hands up—"Sorry, Ladies and Gentlemen, we tried our best"—Audience gives three cheers—reluctantly departs—soloist sits in taxi—RAIN—RAIN—RAIN!!

CLARA NETT O'BOE.

### Musical at Traver Studio

Warde Traver, painter of beautiful women, gave a musicale at the Central Park Studios, 15 West Sixty-seventh street, Thursday evening, June 30, to a large assemblage of distinguished guests. The assisting artists were Lucy Van De Mark, the California dramatic soprano who is preparing Wagnerian roles for coming operatic work; Madame Clara Novello Davies, the well known authority on voice; Laurence Leonard, the English operatic tenor, and Harold Land, concert baritone and soloist of St. Thomas' Church. The entire top floor was used, the front studios with pipe-

organ and mezzanine gallery for the musical program, followed by dancing in Mr. Traver's painting studio which was flooded with artificial moonlight through all the Dutch windows.

Mr. Traver's fondness for entertaining is evidenced by the fact that this was the sixty-ninth musical affair given at the Central Park Studios, over a hundred soloists having assisted on previous programs including Harriet Ware (the composer), David Bispham, Reinald Werrenrath, Craig Campbell, Charles Gilbert Spross, and Hans Kronold, the cellist.

### ST. LOUIS MUNICIPAL

#### OPERA GIVES "SAN TOY"

Chorus and Principals Win Well Deserved Praise—Production a Credit to Producers and to the City

St. Louis, Mo., July 2, 1921.—The fourth week of municipal opera brought forth an old acquaintance, Sidney Jones' "San Toy." The performance was staged in the customary efficient manner by Fred A. Bishop. Fresh from a visit to New York, and remembering the lavish staging of the "Last Waltz," it must be said to the praise of the executive productions committee of St. Louis Municipal Opera and Fred A. Bishop, the very capable and thoughtful stage director, that the opera productions of this season, the third since the inception of the Municipal Opera, show enormous progress as to details and compare most favorably with the best New York may offer in the line of a sumptuous production of light opera. This, despite the fact that the opera production is based on the scale of only six performances, whereas the success of the New York productions is the result of performances of the same play times without number.

The chorus experienced the greatest progress since the first opera performance three years ago. The evolutions of the chorus betray the ease of a professional chorus, although only a small fraction of its personnel is recruited from among professionals. As to the volume and tonality of the chorus there is probably none on any stage in the country that could surpass St. Louis. The musical director, Frank Mandeville, whose vast experience with stage chorus singing entitles him to an authoritative judgment of chorus qualities, is full of praise both for the men and women of St. Louis whose musical training and devotion to musical art are alone responsible for the mass effect—correct and beautiful at the same time.

Not a small part of the praise is due to the untiring efforts of William Parsons as assistant musical director, whose reengagement for this season was greeted with hearty approval by the members of the chorus, who well remembered his patience with them during the 1920 season. The soloists are put on their mettle to acquit themselves creditably, thus maintaining the high standard set by the brilliant background of colorful stage setting as well as well nigh flawless chorus.

Unfortunately, "San Toy" offers no opportunities to the soloists such as "Fra Diavolo" or "The Chocolate Soldier," that raised this year's production to the highest level of metropolitan standards. Rhoda Nickells, in the title role, was a delight to the eyes in her makeup and acting, and disported herself favorably in the musical part of her role. Next deserving mention is Elva Magnus, a St. Louis girl, who, as a "sub," last year filled a breach occasioned by the sudden illness of a prima donna and deservedly earned the plaudits of the audience for her good looks, pluck and skill in her first professional appearance. She has made considerable headway in the past year and "has come to stay" on the stage. As Dudley, maid to Sir Bingo's daughter, she shared in the warm reception accorded to Rhoda Nickells and Frank Moulan, who, as Li, a Chinaman who has traveled, betrayed most decidedly excellent taste in falling in love with the charming St. Louis soubrette whose dancing was on a par with her singing. If Elva Magnus continues developing her voice, her entrance in the realm of American stage stardom is only a question of a few brief years. Frank Moulan, was, as usual, irresistible in his makeup, though he did not seem to "take to" the lines of the San Toy book. Harry Hermen is one of the best Emperors of China or Japan on the American stage. Charles E. Gallagher, basso buffo, never fails to add such a personal touch even to the smallest role as to make it an outstanding feature of the production. His voice and acting as the mandarin, Yen How, helped in a most gratifying degree to make even "San Toy" a success. A sextet of beautiful and vocally most promising St. Louis girls—Medelyn Young, Harriet Slinger, Billie Serence, Dolly Smith, Ted Dwiggins and Virginia McCune—formed a bevy of little wives around the tall Chinaman that would make even a Sultan of Turkey envious.

The Municipal Opera undertaking deserves the support of every St. Louisan for the opportunity it offers local budding talent and ambitious amateurs to acquire stage routine and learn from the principals the tricks of the profession.

Next week's production is Millocker's "Der Bettelstudent," which for a full decade held sway over the operetta stage of the entire world. On the occasion we shall miss Katherine Galloway who is leaving the ensemble of Forest Park opera. In her letter of resignation to Manager David E. Russell of the Municipal Opera Company, she stated that her "physical self is unable to withstand the demands of the entire remainder of the season and it would be doing her health, voice and future interest a great injustice by continuing the exacting duties required." Miss Galloway made a host of friends in the few weeks she was in St. Louis and pleased the audiences perhaps more than any prima donna of the two preceding seasons. The Municipal Opera management engaged for the remainder of the season Anne Bussert to fill the position of the prima donna. She has a far carrying soprano and is well acquainted with the requirements of open air opera singing. She proved herself a dependable member of the company last year when she leaped into the gap caused by the indisposition of the prima donna of the last season and enabled the music lovers of St. Louis to enjoy the summer opera without interruption. She is already studying her part in the "Bettelstudent." A. S. W.

### Chamber Music Art Society Goes to Blue Hill

Karl Krauter, of the Chamber Music Art Society of New York, left last week for Blue Hill, Me., where he and the other members of the new organization will remain with Franz Kneisel for some little time.

## MUSIC ON THE PACIFIC SLOPE

## MUSICAL ACTIVITIES IN PORTLAND

Portland, Ore., June 26, 1921.—On June 20 the Whitney Boys' Chorus, a new organization of 700 voices, appeared in the Public Auditorium and was led by the Rev. Mr. Whitney. The boys, dressed in white shirts and red neckties, sang with thrilling effect. Short talks were made by Governor Olcott and City Commissioner Pier. Governor Olcott said in part: "Music has had a mighty influence on the trend of world events from time immemorial. Mr. Whitney advises me that they are preparing to organize choruses in ten of the Northwestern States, with the object in view of bringing together in Portland in 1925 some 20,000 boys to sing at the World's Fair. It is with a feeling of deep sincerity I express the hope that the Whitney Boys' Chorus may continue and prosper as a mighty organization." There was a capacity audience. Prizes were awarded to the boys who sold the largest number of tickets.

Under the direction of Roy Marion Wheeler, the Schumann Society and the Y. W. C. A. Industrial Club Girls joined forces and gave a concert in the Y. W. C. A. auditorium, June 17. The program was composed of works by Mozart, Arthur A. Penn, Chopin, Cecil Forsyth, Frederick W. Vanderpool, Moszkowski, Virgil, Edwin Isham, Henry Van Dyke, Rachmaninoff and Wagner. A highly appreciative audience filled the auditorium.

Interesting recitals have been given by the pupils of Helen Calbreath, pianist; Evelene Calbreath, mezzo soprano; Emil Enna, pianist; Evelene Calbreath, violinist; Beatrice Eichenlaub, pianist; Walter A. Bacon, violinist; Abby Whiteside, pianist; Alice Genevieve Smith, harpist; Dorothea Nash, pianist; Frances Sheehy, pianist; and Laura Jones Rawlinson, exponent of the Dunning System of Improved Music Study for Beginners.

At the annual meeting of the Oregon Chapter of the American Guild of Organists, held at the Oregon Hotel, June 14, the following officers were elected: Mrs. H. J. Johnson, dean; Paul Stucke, sub-dean; Mrs. Edward Drake,

secretary-treasurer; James A. Bamford and Ralph W. Hoyt, auditors.

Soloists at recent events have been John Claire Monteith, baritone; Genevieve Gilbert, soprano, and Robert Louis Barron, violinist. They are numbered among the city's best talent.

In connection with the summer session of the University of Oregon, Evelyn McFarlane McClusky is giving a course on musical appreciation.

Campbell's American Band, Percy A. Campbell, conductor, has filled a number of important engagements recently.

Howard Barlow, of New York, is delivering a course of lectures at the Ellison-White Conservatory of Music on symphonic music.

F. X. Arens, prominent vocal instructor of New York, has a large summer class here.

## Bremerton Notes

Bremerton, Wash., June 20, 1921.—A big musical occasion of the last week was the second and final concert of the season of the Choral Symphony Society. The program was under the direction of James Hamilton Howe. The soloists were: J. B. Carmichael, tenor, of Seattle; W. A. Worth, bass, of Seattle; Cora D. Semple, soprano, of Bremerton; Mrs. Rae Gilbert, contralto, of Charleston; W. O. Cain, tenor, of Bremerton; O. H. Kneen, bass, of Bremerton. The program was made up in two parts, consisting of numbers by the symphony orchestra, the Bremerton Chorus, a ladies' chorus, and numbers by the various soloists. It was the largest attended concert the organization has yet given. This Choral Symphony Society is composed of persons who play or sing, and study is given over to both past and modern music. It is announced that the big work to be studied for the fall will be "Elijah" (Mendelssohn). The official accompanist for the society was Mrs. F. J. Raffelson, of Charleston; the concertmaster was Wayne Antonin Blaha, of Bremerton, and the chairman of the concert committee was Rev. Theo Hokenstad, of Bremerton.

## Tacoma Children Given Musical Treat

Tacoma, Wash., June 22, 1921.—The Children's Artist Course, scheduled for presentation under the auspices of representative music patrons of the city, forms a notable cornerstone in the future development of this city's musical upbuilding. Tacoma's children under high school age, chaperoned by parents, are welcomed to these matinee concerts arranged particularly for a juvenile audience, and offering good music at regular intervals by the best of Puget Sound talent.

Concerts given on June 15 and 20 in the auditorium of the Soldiers' and Sailors' Clubhouse were largely attended, evidencing the popularity of the art programs designed for the development of fine standards among the boys and girls of the community. An explanation by the chairman of the day, Mrs. Edward P. Kemmer, prefaced each song and instrumental number. Among the artists appearing were Mrs. J. Austin Wolbert, Mrs. Paul Shaw and Mrs. Henry Skramsted, prominent Tacoma sopranos; Coralie Flasket and Rose Schwinn, pianists, and Vivian Gough, violinist. Girl Scouts and Boy Scouts acted as ushers. The program committee included Mrs. J. McMurray, Mrs. B. Hotchkiss and Mrs. R. Heyman.

In the musical events of the season the artistic recital given on June 16 at the home of Mrs. Lincoln Furlow Gault presented to Tacoma music lovers two voices of great charm. Mrs. Gault, contralto, and Jane Bervus Albert, lyric soprano, of Portland, Ore., a guest artist, were heard in groups of solos and duets which were enthusiastically received. Irene Hampton, prominent Seattle pianist, assisted on the program.

The sixth annual pupils' festival of the D'Alessio Conservatory of Music presented sixty pupils for a varied program. Among the numbers were five new compositions by C. D'Alessio, director of the conservatory, published by the Oliver Ditson Company and comprising suites for violin and piano, and a four-violin quartet with piano and cello. Ten pupils received medals and scholarships for proficiency.

(Continued on page 42.)

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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN  
Director of Music in the Public Schools of New York City

## A STANDARD COURSE OF STUDY (Continued)

A Continuation of the Course of Study in Music in the Elementary Schools, Submitted by the Educational Council of the Supervisors' National Conference, April, 1921

[This article continues the Course of Study in music for the 5th, 6th, 7th and 8th grades. The first four were published in last week's issue of the Musical Courier. Students of school music will observe that this course of study represents the most recent word on the subject, and will find in it many valuable points of information concerning the particular advice which they need. The article for next week will be a discussion of the course of study.—Editor's note.]

### FIFTH YEAR.

#### AIMS.

1. General:
  - (a) To continue development of free and beautiful singing of songs.
  - (b) To acquire an increasingly wide musical experience.
  - (c) To develop increasing power of eye and ear in correlation.
  - (d) To develop power to listen for musical beauty as well as for musical knowledge.
  - (e) To develop increased power to sing at sight.
2. Special:
  - (f) To establish two-part singing.
  - (g) To develop increasing practical knowledge of the tones of the chromatic scale and power to use them.
  - (h) Extension of knowledge of the tonal and rhythmic material of music appropriate to fifth year.
  - (i) To develop a fair degree of power to sing two-part songs at sight with words.

#### MATERIAL.

- (a) Books of music in the hands of the pupils, these to contain unison and two-part songs for treble voices.
- (b) Blank music writing paper or music writing books in the hands of the pupils.
- (c) A keyboard instrument.
- (d) Pitch pipe and staff liner.
- (e) Phonograph and library of records of good music.

#### PROCEDURE.

- (a) Singing of songs for pleasurable musical expression, some of which should be retained in the permanent repertory.
- (b) Individual singing to be employed as a means of confirming and establishing individual capability.
- (c) Ear training for the further development of tonal and rhythmic thinking involving both old and new problems.
- (d) In two-part singing, the pupils to be divided indiscriminately as to sex, both girls' and boys' voices being treated equal. (An occasional irregular voice may need to be treated as an exception). Assignments of vocal

parts to groups to be reversed from song to song or from week to week, to give proper practice to the full vocal range of each pupil, and to develop in each individual independence in singing the lower part; the alto to be taken up first on new songs that require practice on the parts separately; and to be sung with the lightness of voice and movement characteristic of soprano. Systematic effort to be made to develop sight singing of two parts simultaneously.

(e) Systematic attention to be given to singing words at sight, when the songs contain nothing but quite familiar technical features.

(f) Liberal use of a keyboard instrument for accompaniments and many purposes of illustration and explanation.

(g) Observation and analysis of salient features of design in music sung and in standard musical compositions heard, such as persistent reiteration of a motive, recurrences of themes, sequential treatment and imaginative changes (as in "Morning Mood" or "Asa's Death" from Grieg's "Peer Gynt" music), or the divisions of the song forms (as in songs sung or in the "Pilgrims' Chorus" from "Tannhauser").

#### ATTAINMENTS.

- (a) Continued development of song singing and extension of repertory; this to include the remaining stanzas of "The Star Spangled Banner."
- (b) Ability of ninety per cent. of pupils to sing individually, freely, correctly and without harmful vocal habits not less than ten of the songs sung by the class as a whole.
- (c) Power and skill to sing at sight music appropriate to this year.
- (d) Ability of at least thirty per cent. of the class to sing individually at sight the material which the class can sing as a whole.
- (e) Power that enables the pupils to know by sound that which they know by sight, and vice versa.
- (f) Increased capacity to observe the characteristic features of songs sung and music heard, such as recurrences of themes, salient features of interest and expressive quality; these characteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also ability to recognize and write the names of some twenty standard compositions from hearing the first few measures of each.

### SIXTH YEAR.

#### AIMS.

1. General aims the same as fifth year.
2. Special:
  - (a) The special aims of fifth year continued and extended.
  - (b) To begin the development of three-part treble-voice singing.
  - (c) To develop the ability to deal practically with the minor mode.

#### MATERIAL.

- (a) Books of music in the hands of the pupils these to contain unison and two-part treble-voice material, and also some material for three parts, treble voices, and some more elaborate unison songs.
- (b) Blank music paper or music writing books in the hands of the pupils.
- (c) A keyboard instrument.
- (d) A pitch pipe and staff liner.
- (e) A phonograph and library of records of good music.

#### PROCEDURE.

- (a) Singing of songs for pleasurable music expression, some of which should be retained in the permanent repertory.
- (b) Individual singing to be employed as a means of confirming and establishing individual capability.
- (c) Ear training for the further development of tonal and rhythmic thinking involving both old and new problems.
- (d) Division into two or three voice parts to be without regard to sex, each part containing some boys and some girls. Assignments of children to vocal parts to be shifted from song to song or from week to week as voices permit.
- (e) Practice in the use of the accidentals and their restoring signs, and in building scales.
- (f) Three-part singing introduced through the development of the harmonic sense, using triads if desired.
- (g) Systematic attention to be given to singing words at sight when the songs contain nothing but quite familiar technical features.
- (h) Two-part and three-part songs to be undertaken at the outset with all parts simultaneously, when practicable.
- (i) Liberal use of a keyboard instrument for accompaniments and many purposes of illustration and explanation.
- (j) Observation of the elements of interest and charm of music sung and heard to be directed to design and imaginative treatment of thematic material, as manifest in motivation, repetitions, recurrences, unity and contrast of part with part (as in the song forms or rondo), etc.

#### ATTAINMENTS.

- (a) Ability to sing well, with enjoyment at least thirty unison, two-part and three-part songs, some of which shall be memorized.
- (b) Ability of ninety per cent. of pupils to sing individually, freely, correctly and without harmful vocal habits not less than ten of the songs sung by the class as a whole.
- (c) Ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two-part song of

hymn-tune grade, and the easiest three-part songs; these to be in any key, to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced, and in general to be of the grade of folk songs, such as "The Minstrel Boy." Also knowledge of the major and minor keys and their signatures.

(d) Ability of at least thirty per cent. of the pupils to sing individually, at sight, music sung by the class as a whole.

(e) Ability to appreciate the charm of design in songs sung; to give an account of the salient features of structure in a standard composition, after a few hearings of it, to identify at least the three-part song form from hearing; to recognize and give titles and composers of not less than twenty standard compositions studied during the year.

### SEVENTH AND EIGHTH YEARS.

#### AIMS.

1. General aims of earlier years continued.
2. Specific aims:
  - (a) To develop concerted singing in the direction of mass chorus practice as well as to continue the usual classroom sight singing and part singing.
  - (b) To recognize the birth of new affective (emotional) states in the pupils due to their awakening sense of the relationships, and to utilize the best of these qualities of feeling as agencies toward the reinforcement and upbuilding of fine and strong elements of character.
  - (c) To articulate more closely for the pupils, individually and collectively, the musical interests and activities of the school with those of their homes and their community.
  - (d) To recognize and encourage the special interest that pupils of this age have in the mechanism, technic and use of musical instruments.
  - (e) To recognize and encourage special individual musical capabilities, as a feature of an avocational as well as as a vocational stage of development.
  - (f) To pay special attention to the diverging needs of the voices of the pupils.
  - (g) To strengthen and extend technical knowledge and capability with reference to tonal and rhythmic elements and features of staff notation and sight singing.
  - (h) To add to the appreciation of the formal elements in music an appreciation of the moods characteristic of romantic and modern music.

#### MATERIAL.

- (a) Ample material suitable for the various needs of the pupil.
- (b) Blank music writing paper or music writing books in the hands of the pupils.
- (c) A keyboard instrument.
- (d) A phonograph and an adequate library of good music.

#### PROCEDURE.

- (a) Singing of repertory songs, as before, for the sake of musical enjoyment.
- (b) Occasional assemblage of large groups of seventh or eighth year, or seventh and eighth year pupils for chorus practice and social singing.
- (c) Continued practice in sight singing.
- (d) Individual singing to be retained as a means of developing greater individual capability and independence.
- (e) Close attention to individual vocal ranges and characteristics, involving frequent examinations of all voices individually; acquisition of exact knowledge of the capabilities of each individual's voice; careful treatment of changing voices, and careful part assignment of all voices.
- (f) Much use of a keyboard instrument for accompaniments and purposes of illustration, explanation, and for recitals.
- (g) In easy part songs all parts to be attempted simultaneously. Separate parts to be practiced only when necessary.
- (h) Singing words at sight. Syllables to be used only when necessary.
- (i) Comment and discussion on the aspects of beauty and expression that awakened interest in the compositions sung or listened to, including also attention to their origin, textual meaning and style, for the purpose of developing an intelligent musical taste and judgment.
- (j) Some time to be given to recitals by pupils and artists and to the development of vocal and orchestral ensemble practice under school auspices.

#### ATTAINMENTS.

- (a) Ability to sing well, with enjoyment, a repertory of twenty-five to thirty-five songs of musical, literary, community, national or other worthy interest.
- (b) Ability to sing at sight part songs of the grade of a very simple hymn.
- (c) Knowledge of all essential facts of elementary theory sufficient to enable seventy-five per cent. of the students to give a correct explanation of any notational features contained in the pieces of average difficulty in the standard books of music for the seventh and eighth years.
- (d) Further progress in recognition of the relations, agreements, dependencies of tones and tonal groups, that give to music its strength and interest; pleasure in good music.

### Hans Hess to Have Big Season

Hans Hess, the master cellist and serious musician, who has done so much to advance the cause of art in this country, is anticipating a very active concert season. To date his bookings for recitals are reported by his management to exceed those of last year by a large percentage. This eminent American cellist is fortunate indeed, for he is possessed of youth in years, coupled with age in experience. He is blessed with imagination and ambition, which have placed him among the great cellists of this generation. Mr. Hess is now holding master classes in Chicago at the Fine Arts building.

### Grace Kerns Making Records

Grace Kerns, soprano, recently started making her first records for the Aeolian Company. Thursday, July 7, she appeared in recital at Scranton, Pa., and after the middle of the month probably will spend the rest of the summer in the Adirondacks.

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## BERLIN HEARS WHOLE WEEK OF STRAUSS OPERAS

A Miniature Strauss Festival, Conducted by the Composer Himself, Proves a Real Treat—Samuel Gardner's First Appearance in German Capital a Real Triumph

Berlin, June 12, 1921.—When Richard Strauss left Berlin some years ago to accept the directorship of the Vienna Opera, he entered into an agreement according to which he undertook to come to Berlin at certain intervals and conduct a series of operas, principally his own works. Thanks to this agreement, Berlin has just celebrated a miniature Strauss festival, a whole week of Strauss operas conducted by the composer himself. All the performances underwent a most careful preparation, and the splendid performances, which were attended by an almost international audience, showed that Berlin is slowly regaining her former position as an international art center.

"Salome," "Rosenkavalier," "Ariadne auf Naxos," "The Legend of Joseph" and "Die Frau ohne Schatten" formed an imposing array of works which in their entirety provided an opportunity of gaining an insight into Strauss' life work, such as only Berlin or Vienna can give. Nevertheless, many Strauss admirers regretted that the rarely heard "Elektra," perhaps from the dramatic point of view next to "Salome" the most powerful of all Strauss' operas, was not given a hearing, and the inclusion of "Feuersnot" would have been welcomed by many.

### "LEGEND OF JOSEPH" WEAKEST.

Of the works given, the "Legend of Joseph" is by far the weakest artistically, and its shortcomings were made still more noticeable by the indirect comparison with the more inspired productions of Strauss' genius, which the concentrated Strauss fare of the one week could not avoid. The work, which was originally written for the famous Russian Ballet and was brought out in Paris on the eve of the great war, had its first German performance a few months ago, and the reader will remember the critical comments passed upon this work at that time. The latest performance hardly differed from the première as regards excellence of production. The principal parts of Potiphar and Joseph were again entrusted to Tilla Duriex and Heinrich Kröller, and the costumes and scenery were of the same luxurious brilliancy. But even with the added attraction of Richard Strauss himself at the conductor's desk, the work did not leave a stronger impression than formerly, and the opinion was confirmed that Strauss fell considerably below his usual standard in the music to this pantomime, which in the vastness and luxuriance of its orchestration forms such a strange contrast to the emptiness of its musical contents.

### THE OTHER WORKS.

What a vast difference between this somewhat cold splendor and the passionate sensuality, the quick nerve and beating pulse and gorgeous imaginative power of the "Salome" music. In the writer's opinion Strauss reached the summit of his astounding capacities in the incomparable "Salome" score. The latest Berlin performance given under his direction was entirely worthy of the work itself and also the memorable occasion. The soloists were capable and in the hands of Strauss the orchestra attained an almost unprecedented degree of flexibility, rising to every occasion and obedient to the slightest sign.

The "Rosenkavalier" has long been one of the most popular of all the Strauss operas. The charm and youthful beauty of the music, the attractive plot, the plastic delineation of the manifold character make this Viennese rococo comedy, in spite of its length, one of the most delightful works of modern times. Barbara Kemp surprised all by the manner in which she executed the role of the Feldmarschallin. The brutal and vulgar Ochs von Lerchenau lives in the memory of Berlin opera goers as one of the most admirable creations of the late Paul Knüpfer, and his model necessarily influences every present day actor. By comparison with the creation of his predecessor, Herbert Stock's interpretation suffered considerably, but nevertheless there was much that was worthy of praise in his performance.

"Ariadne auf Naxos," originally a part of the music composed to Molière's "Bourgeois Gentilhomme," has lately severed its rather unfortunate connection with the classical French comedy, and has been revised by Strauss with a view of making a real opera of it. The new form, however, has not succeeded in disguising the weakness in the original plan of construction, and it is still unsatisfactory, with its curious mixture of the comic and the pathetic. Nevertheless, it contains some of the finest music ever written by Strauss, and it will always be a delight to a musical audience, especially when the principal character, Zerbinetta, is portrayed with so much grace, and the part sung with such a display of vocal virtuosity as that with which Maria Ivogün delighted the Berlin audience.

### "FRAU OHNE SCHATTEN" UNINTELLIGIBLE.

The writer has a theory, corroborated by long experience, that a good opera libretto ought to be intelligible in its action, even if the words of the text be unintelligible. If this theory holds good, then Hoffmannsthal's libretto to the "Frau ohne Schatten" must be very poor. It is in fact totally impossible for even intelligent listeners to understand the complicated and curious action of this symbolic drama, unless a minute study of the libretto be made beforehand. For this reason the writer is not of the opinion that this opera, the most recent of Strauss' works, will ever obtain a firm footing on the operatic stage. Strauss' music, especially the orchestral part, is a quaint mixture of a rather too simple melodic style, with long stretches of marvelous sound conglomerations. Barbara Kemp was again the most impressive of all the soloists. As wife of "Barak the Dyer" she was well supported by Armster's excellent Barak, Robert Hutt's Emperor, Elisabeth Van Endert's Empress and Karin Branzell's Nurse.

In spite of the almost tropical heat under which Berlin has been groaning, the opera house was packed to its utmost capacity every night. Strauss was enthusiastically received by the public and called before the curtain again and again with the principal artists at the end of every performance.

### SAMUEL GARDNER'S DEBUT.

Although the actual concert season is already at an end there are still one or two concerts which demand detailed attention. First and foremost we have to chronicle the first appearance in Berlin of the well known young Ameri-

can violinist, Samuel Gardner, whose two concerts met with an astounding success. When it is taken into account that this young violinist was totally unknown over here, and was yet able to win his way into the hearts of the critical German concert public, his extremely favorable reception must be regarded as an achievement of no mean ability. He gave two thoroughly interesting concerts, one of which was devoted entirely to his own compositions. It was, however, as an executive artist that he made his biggest hit, and he held his audience spellbound with his remarkable technique, his depth of expression and his delightful piquancy, especially noticeable in his performances of Kreisler's works. His compositions, of which the most important were his latest violin concerto (a most effective work, in which the composer's masterful technique was given ample scope); a string quartet, which received the Columbia University prize in 1918; a Hebrew fantasy for violin and strings, and several short pieces for violin and piano. All show an excellent sense of form and of sound, but they left the general impression that there was but little personality and originality of invention. The Russian, Hebrew and Oriental rhythms and melodies, of which he makes copious use in his otherwise almost too well civilized music, are by far the most interesting part of his compositions.

H. L.

### Charlotte Demuth Williams' Tour Successful

Charlotte Demuth Williams, concert violinist, who on February 20, 1920, created an excellent impression at her recital in Aeolian Hall, New York, has just returned from a successful Western concert tour. She was enthusiastically received wherever she appeared, as will be found in the appended newspaper excerpts:

An unusual treat was afforded to those who heard the violin recital given last evening at Christ Presbyterian Church by Mrs. Charlotte Demuth Williams. It is seldom that such fine violin playing is heard in Madison and still more seldom do we have it from one who seems to make music an expression of the same experiences her audience has met. But if Mrs. Williams' playing, having this background of family experience, seemed different from that of most of our present artists, the difference ended there. The virtuosity of her presentation of the program seemed only more notable for these other duties met, and the fine disregard of technical matters left all thought for the music—Wisconsin State Journal, May 14, 1921.

Charlotte Demuth Williams, who gave a violin recital Tuesday night in Albert Taylor Hall, added another evening of delightful music to the week's festival program. She played a dozen numbers, varied enough in character to appeal to a wide range of tastes, and played them all with the assurance and ease and the exquisite finish of an artist.

Mrs. Williams charmed her Emporia audience, not only by her wonderful playing, but also by her simple sincerity of manner. She came and went upon the stage, and smiled and bowed in acknowledgment of the unusual applause, without a trace of affectation or stage mannerism—much as if she might have been playing for her own friends, rather than as a famous artist who for a day was the honored guest of the town. And Emporia liked that.

The crowd was larger than the usual recital crowd in Emporia, but not so large as the crowd which comes out for an orchestra concert, or for a dramatic production. Throughout the program it was an exceptionally attentive audience rather than a noisily demonstrative one, though it warmed up toward the close of the program and insisted on encore after encore, which Mrs. Williams graciously gave.

Mrs. Williams' note on the violin—the quality that dominates her music—is a note of joyous serenity, pulsing simple beauty. She plays with dramatic restraint but her force is not in fervor but in a repression which is at times exquisite in its poignancy. She has real character—real virtuosity in her interpretation. The joyous serenity of her tone glazes many moods but reveals the splendor of the deepest refinement of the most sophisticated. She ranged, from the somber, primitive aspiration in the andante of Handel's sonata in A major to the playful glee of Edwin Grasse's "Waves at Play," and her strings sang a thousand songs.—Emporia Gazette, Emporia, Kans., April 14, 1921.

### Levitzi's Sydney Welcome Outdone in Melbourne

When Mischa Levitzki made his initial appearance in Sydney, Australia, on June 2, J. & N. Tait, the Australian impresarios who have the tour in charge, cabled the pianist's American manager, Daniel Mayer, that the scenes of enthusiasm were without precedent. After giving nine recitals in the New South Wales city, Mr. Levitzki moved on to Melbourne, where his initial concert was given on June 25, and there he was greeted with even greater warmth, according to the following cable since received: "Final appearance Sydney extraordinary success. Melbourne enthusiasm exceeded opening Sydney."

Mr. Levitzki was scheduled for ten recitals in Melbourne, on June 25, 28, 30, and July 2, 5, 7, 9, 12, 14, 16, and for four more in Adelaide on July 19, 21, 23, 26. He will return to Sydney in August for five orchestral appearances with the State Orchestra, conducted by Henri Verbrugghen,

the Dutch conductor, who wielded the baton at several concerts given in New York in the spring of 1918.

Mr. Levitzki's original contract called for twenty-five engagements in Australia and New Zealand, and as twenty-eight have already been announced for three cities and there are many more important places to be visited, it would not be surprising if at least fifty dates were filled before he leaves for Europe in September.

## BUDAPEST WELCOMES DOHNANYI'S RETURN

Marked Enthusiasm Greets Pianist When He Is Heard Again After His Recent American Tour—Another Philharmonic Concert—Stravinsky Songs Liked

Budapest, June 5, 1921.—Dohnanyi's return from his triumphant American tour was signalled by an outburst of tremendous enthusiasm in Budapest. The Danube steamer on which he traveled from Vienna was met by a large crowd of his admirers and he was accorded a reception which would not have disgraced a national hero. A few days later, in spite of the approaching close of the season, an extra Philharmonic concert was organized. Dohnanyi played the Beethoven E flat piano concerto and conducted the D minor symphony. He was given an ovation by the enthusiastic audience, whose applause appeared to know no limit.

Earlier in the month the Philharmonic presented a very daring and ambitious program consisting of Debussy's preludes; Stravinsky's "Quatre Chants Russes," "Piano Rag Music" (No. 1 and 2) of Schönberg's piano pieces, op. 11, and Debussy's last work, the piano and violin sonata. The vocalist, Mme. Erzi Gervay, acquitted herself admirably in the difficult task which Stravinsky's unusual handling of the human voice always presents. It is incidentally of interest to note that this characteristic singing, which is regarded by many people as an unnatural forcing of the voice, is of perfectly normal occurrence with the peasants of Eastern Europe who make continual use of it in their folk songs. As few of these peasants, few of whom can neither read or write, render this kind of melodies with perfect ease and in a perfectly natural manner, one has hardly the right to regard an art, springing from an uncultivated peasant class as the wild flower springs from the uncultivated field, as an unnatural phenomenon. Here again is evidence of the ease with which the "educated" musicians err in their criticism of anything new on the horizon of musical art.

Although the actual pianistic execution at this concert was in the hands of the writer of this article, in view of the fact that most of the works were comparatively new to the Budapest public, a detailed description of the manner in which these works were received will not be out of place. Debussy's preludes met with universal favor, a great contrast to ten or fifteen years ago when works of a similar nature were the object of adverse criticism and derision. Schönberg's dissonances, however, met with a different fate, being just greeted with the formal "polite applause." As a rule, the Budapest public refrains altogether from signs or demonstrations of ill-pleasure.

### STRAVINSKY SONGS LIKED.

On the other hand the Stravinsky songs, in spite of their bizarre form and novelty were a decided success, and one of them, the "Chanson pour comète," had to be repeated. But as a matter of fact the public failed in the true valuation of these songs, all of which bear evidence of Stravinsky's musical breathlessness. By far the most valuable is the "Chant dissident" which is a gem of its kind, at times reaching depths of spiritual inspiration totally different in character to the musical extravaganzas and quips in which Stravinsky so often indulges. BELA BARTOK.

### Laurence Leonard for Pittsfield Festival

Laurence Leonard, baritone, has been engaged to sing a group of Percy Grainger's songs at the Pittsfield Festival this autumn.

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## STUDENT RECITALS NUMEROUS AS COLUMBUS SEASON NEARS ITS END

### Noted Artists to Be Heard Next Season

Columbus, Ohio, June 25, 1921.—The Women's Music Club has announced a splendid concert course for the season of 1921-22. The following artists will be heard: Florence Easton, soprano, with Paul Althouse, tenor, both of the Metropolitan Opera; The Cincinnati Symphony Orchestra, with Yolanda Mero, pianist; New York Symphony Orchestra, under the direction of Albert Coates, the great English director; Ignatz Friedman, Polish pianist, with Carolina Lazzari, American contralto; Jascha Heifetz, violinist, and Frieda Hempel with assisting artists. On May 31 the final organ recital of the club was given at St. Paul's Episcopal Church. Numbers were presented by Jessie Crane and Gertrude Schneider, assisted by Mrs. Edward W. Harrington, soprano, and Mrs. William Duane Fulton, contralto.

Margaret Crawford, who has successfully managed a series of Sunday evening musicales at the Deshler, announces a group of five chamber music concerts for the coming season. She has procured the following artistic attractions: The London String Quartet, Frances Pelton Jones in a costume recital with harpsichord, Flonzaley String Quartet, Letz Quartet, and Helen Stanley, soprano; Ernest Hutcheson, piano, and Samuel Gardner, violinist.

Ella May Smith presented an interesting and attractive program in her student recital at her studio, May 21. The following talented pupils were heard: Annabelle Hildebrand, Nadine Penney, Corinne Monsarrat, Fanny Heyl, Robin Grauer, Mrs. James E. Graves, and Clara Lange.

The Grace Hamilton Morrey School of Music is showing great activity in the matter of student recitals, with excellent programs from the various departments of the school. On June 1 the primary department presented a program, when the following pupils of Alma Volp were heard: Gladys Grossman, Caroline Sager, Francis Alkire, Marcella Kelby, Estalene Young, Louise Henry, Helen Cunningham, Mary Catherine Page, and Walter Rensch. Assisting performers were Ruth Gearing, violinist, and Mildred Demorest, of the department of dramatic expression. A program devoted to pupils of the intermediate and advanced departments on June 3 was participated in by the following: Betty Brodt, Mary Hart, Marguerite Brungarth, Pauline Huebner, Agnes Smith, Louise Eyerma, Helen Kropp, Elizabeth Currier, Desta Hancock, and Keith Borrer. Assistants at this recital were: Lois Williamson, soprano, and Freda Graul, reader. The department of dramatic expression, which is conducted by Agnes Coyle, was represented in a recital, May 31, at the Public Library. The following appeared on the program: Mildred Demorest, Mabel Moore, Lois Coffinberry, Margaret Kiner, Marjorie Dressel, Alice Cornell, Laura Hughes, Freda Graul, Pauline Davis, Jean Constable.

The nineteenth annual recital of members of the advanced classes of the Morrey School was presented at the Knights of Columbus Hall, June 9. The program was one of unusual beauty and interest, embracing as it did the work of the greatest composers, and a widely varied choice of numbers, which were played in talented style by the accomplished musicians. Burleigh S. Cupp was heard in Rubinstein's concerto in D minor of which he played only the first movement. He is an accomplished performer and his technical brilliancy and depth of expression were a delight. Ethel Weber was at her best in Liszt's "Mazurka Brillante" in which she demonstrated splendid accuracy. Marion Poppen, previously heard in Columbus as a soprano, revealed equal talent as a pianist. Her numbers were a Leschetizky nocturne and Paderewski's polonaise in B major. Juanita Gay played Kreisler's "Caprice Viennois" in beautiful style. Alma Volp, who possesses an unusual quality of musicianship, gave a delectable rendition of Grieg's Concerto in A minor. In La Forge's "Valse de Concert" Louise Schaad revealed an accurate and eloquent rhythm. Olwen Jones' playing of Leschetizky's E minor tarantella was highly creditable. Columbus audiences have grown to expect the best of pianistic art in the work of Eleanor Anawalt and expectations were completely fulfilled in her two offerings—"Am Seegestade," by Smetana, and Carpenter's "Polonaise American." The great Liszt concerto in E flat was played brilliantly by Mrs. Cora Kurtz Coffinberry. Mrs. Morrey, head of the school, played orchestral parts to each concerto on a second piano and was a strong support to her pupils.

Mary Ann Dimity, of Chillicothe, a soprano pupil of Cecil Fanning, and Stanley Seder, of Chicago, professor of organ at Northwestern University, were co-artists in a recital at the First Methodist Church, June 9, under the auspices of the Women's Foreign Missionary Society and for the benefit of Phi Mu Sorority. Miss Dimity gave the familiar coloratura classics including David's "Thou Brilliant Bird" and the "Mad Scene" from "Lucia." Her voice is piquant and the difficult cadenzas were taken with remarkable ease and purity of tone. Mr. Seder played artistically and gave a finished program of organ numbers. Edwin Stainbrook accompanied Miss Dimity in masterful fashion.

Margaret Crawford, one of the leading voice teachers in Columbus, presented a group of her pupils in a program at the Deshler Hotel, June 8. A feature of the recital was the presentation of two scenes from Humperdinck's opera, "Hansel and Gretel," with Ruth Shockey as Hansel and Edna Shockey as Gretel. The two principals gave a finished performance of singing and dancing. Helen Hahn, as the Sandman, and Diana Taylor as the Dew Fairy, were excellent and accomplished supporters in the Wood Scene. The program also contained solo numbers. Dorothea Crawford manifested sweetness of tone and surety in her group which included "The Faltering Dusk," by Kramer, and the air from "Tannhauser"—"Hail, Hall of Song"—which was sung in beautiful style. Helen Hahn and Mrs. Clinton Miller gave American songs and revealed splendid powers of expression and interpretation. Ruth Shockey sang in graceful and highly pleasing style, "Such a Little Fellow" and La Forge's "Song of the Open." The soprano aria, "Depuis le Jour," from "Louise," was Edna Shockey's contribution to the program. It was sung in happy vein and with good expression. The group of songs offered by Diana Taylor was especially well chosen and excellently set forth. Miss Taylor's enunciation was commendable and

the ease and skill with which the difficulties of her songs were surmounted made her singing a pleasure to hear. Rimsky-Korsakoff's "Song of the Shepherd Dell" was admirable; Clutsum's Turkish songs were interesting, and Miss Taylor's singing of the "Dream" attracted favorable comment for its beauty and smoothness of tone. Moussorgsky's "Hopak" was sung with dramatic force, Ruth Heizer's accompaniments were a strong and careful support to the singers.

On June 4 Miss Crawford presented another group of pupils. "Hansel and Gretel" was repeated and new singers were heard in song groups. Harold Shively, tenor, and Helen Kittsmiller sang the famous "Miserere" scene from Verdi's "Il Trovatore" and Miss Kittsmiller added three other songs—"Ballata," by Sibella; "Come Unto These Sands," by La Forge, and the brilliant and showy waltz song from "Romeo and Juliet." Louise Hauer appeared in costume, singing the charming and inimitable "Habanera" from "Carmen" and a group of Russian songs. Mildred Troutman offered Hageman's "Do Not Go, My Love," sung in excellent style, and "Elizabeth's Prayer" from "Tannhauser" which was given beautifully. Mrs. Edwin Trautman, Merril Peters, and Juanita Hutcheson also contributed to the program in pleasing and winning fashion, their songs being well chosen.

Prof. H. A. Preston, formerly associated with H. B. Turpin in Columbus, has returned to the city after a long absence. He will resume teaching and accompanying.

Frances Beall presented the following pupils in a recital June 9: Jeanne Marshall, Ruth Hall, Isadore Delzell, Isabel Hall, Elizabeth Diday, Lillian Woodward, Lillian Wood, Dorothy Woodward, Eunice Geuther, Edna Keith, Pearl Rhoades, and William Davis. The Hopkins violin choir assisted.

Edwin Stainbrook, piano teacher and accompanist, is in Chicago for summer study with Harold Henry, and a course in accompaniments under Richard Hageman. Before leaving the city Mr. Stainbrook presented several of his pupils in an interesting recital, assisted by Violet Carter, soprano, and Floyd Elliott, violinist.

Cecil Fanning made his second appearance before a home-town audience in less than three months, and a record crowd at each performance as well as the number of encores and repetitions demanded are testimony to his popularity here. On June 6 he was heard at Memorial Hall in a concert for the benefit of the Irish Relief Fund, assisted by Zella Roberts, harpist, and accompanied by Samuel Richards Gaines, the pianist-composer. The program was featured by numerous Irish songs, new and old, and Mr. Fanning demonstrated the familiarity and acquaintance he has with Irish ballads in an inimitable fashion. The first group consisted of songs from the Glens of Antrim. "Denny's Daughter," an arrangement by Charles Willeby, was the best liked of this group and was sung with depth of feeling. Other songs of the group were: "I Mind the Day," "Back to Ireland," arranged by Bruno Huhn, and "Cutting Rushes," all of which demonstrated the unique powers of expression and interpretation possessed by this accomplished baritone. Rimsky-Korsakoff's "A Song to India" was resonantly and sweetly sung, and "O Thou Bilowly Harvest Field," by Rachmaninoff, was superbly enunciated by the singer. The great "Elf King" song, by Loewe, was one of the high lights of the program. Schubert's "Faith in Spring" was letter perfect and in Hugo Wolf's "Obscurity" Fanning's excellent diction was especially noticeable. Zella Roberts furnished harp accompaniments to the third group of which the old favorite, "Believe Me If All Those Endearing Young Charms," was the most beautiful. Two encores were demanded and given—"Kil-

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larney" and "The Minstrel Boy." The final group was opened with a song by a Columbus composer, R. C. Young, the title of which is "Ireland, My Ireland." It was sung so splendidly that it had to be repeated. Three sailor songs by Robert Coningsby Clarke, with verses by John Masefield, and Bertrand Brown's love song, "Before You Came," were offered. Mr. Fanning's final encore was "The Kerry Dance," into which he put a lilting rhythm. A word of praise must be said of the artist's singing of "Left," by Clarence Gustlin; Fanning's interpretation of this humorous soldier song is unrivaled. Samuel Richard Gaines was an excellent support at the piano. Mr. Fanning has resumed his large vocal class for the time being, but will leave Columbus July 11 for British Columbia where he will spend the summer preparing his repertory for his next concert season which will open at Buffalo in October.

Ruth Heiser, a prominent singer and accompanist in Columbus, is in Chicago studying at the Dunbar Opera School.

Mabel Dunn Hopkins presented the following violin pupils in a recital at the Public Library, June 14: Howard Becks, John McAndrews, Helen Harrison, Erma Freeman, Margie Dillon, Mary Whaley, Harry Berenfeld, Harriet Gaines, Arthur Lowe, Alice Berger, Gladden Troutman, Juanita Armentrout, Mae Bunce, Joe Shiff, Frances Beall, Dumont Etling, Perry Perfect, Joseph Edkins, Elizabeth Groce, and Dwight Weiler. Frances Beall assisted at the piano.

Mrs. Geraldine Gossage Wacker presented the following pupils in a piano recital at Robins Hall, June 15: Cecilia Clark, Russell Woods, Audrey Rice, Russell Thompson, Eugene Fausnaugh, Elizabeth Miller, Beatrice Thompson, Mildred Worley, Margaret Lsoch, Vonda Elley, and Gladys Cook.

The Women's Music Club trio, composed of Mabel Dunn Hopkins, violinist; Maybell Ackland Stepanian, cellist, and Frances Beall, pianist, will open the Chautauqua season at Shelby.

In the students' recital given by Marguerite Manley Seidel, the best offerings were Liszt's thirteenth rhapsody, played by Edwin Stainbrook, and "Tanz," by Goldmark, played by Mrs. S. E. Corbin. Other pupils heard were Eleanor Kopp Bell, Irene Coyle, Charlene Clancy, Jean Helfrick, Hortensia Dyer, Dorothy Hay, Margaret McAndrews and Thelma Reed. Helen Hurst, a contralto pupil of Cecil Fanning, was heard as guest artist in an air from "La Gioconda," "The Bitterness of Love" by James Dunn, "Just in the Hush Before the Dawn" by Lohr, and "The Moon Is in the Cottonwood" by Cadman.

At the Commencement Festival the Choral Union of Ohio State University was heard in two cantatas: "Messe Solennelle in Honorem St. Cecilia," by Gounod, and "The Building of the Ship," by Lahee. This work was under the direction of Karl H. Hoening and accompaniments were furnished by the University Orchestra. Soloists were: Violet M. Carter, soprano; Margaret L. Wood, soprano; Ellen Mae Blakeney, soprano; Helen J. Hurst, contralto; Donal B. Pheley, tenor; Alban A. Ahn, tenor; Nelson H. Budd, baritone; William Jesse Briggs, bass; Glover T. Keene, bass. Diana Taylor, soprano, was soloist at the Baccalaureate Sermon in the Armory, June 13. N. H. B.

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### Morrill Artists Doing Things Musically

Laura E. Morrill is to be congratulated upon the large number of her pupils who are doing things in the world of music. Lillia Snelling, contralto, scored recently with the Los Angeles Philharmonic Orchestra, and Ethel Frank, lyric soprano, was exceedingly well received in London during April and May. Sarah Edwards, who was so popular when she appeared with the Society of American Singers, was engaged for "Princess Virtue," a musical comedy which had a run recently on Broadway.

Eugenia Besnier, coloratura soprano, formerly of the New Orleans Opera Company, now is in opera comique in Marseilles, France. Lillian Ring, Claire Lillian Peteler and Grace Nott, three excellent singers, all are appearing in concert. Florence McCulloch, lyric soprano, has made



LAURA E. MORRILL.  
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many appearances with clubs, and recently sang at Pratt Institute. Jessie B. Lawson is soprano soloist at the Fourth Christian Science Church in Brooklyn, and Inez Quick, also a soprano, is soloist at the Thirteenth Christian Science Church in New York.

Jessie Pamplin, the contralto, who has had concert tours in South America, appeared in recital in New York with Heifetz at the Rubinstein Club. Florence Nelson now is appearing in high class vaudeville, and Lillian Crosman, of the St. Louis Municipal Opera, sang for twelve weeks recently at the New Capitol Theater in St. Paul and also at the Tivoli in Chicago. Edith Brinton, soloist at the First Christian Science Church in Charlestown, W. Va., also has appeared successfully in concert.

### Klibansky Pupils Still Busy

Lotta Madden, artist student of Sergei Klibansky, gave a very interesting recital for the students of the American Institute of Applied Music, New York, June 22. She was in splendid voice and her artistic interpretation impressed the audience. She had to give many encores.

Genevieve Gilbert returned from an eighteen weeks' tour as soloist with the Ladies' Columbia Symphony, when she met with great success.

Virginia Rea is having an exceedingly busy season. After a successful Western tour, she appeared in Boston, Providence, R. I.; Burlington, Vt., and Woonsocket, R. I. She had a very brief rest in New York before she left for the West again. Miss Rea has become a great favorite with Western audiences and has had many return engagements. April 1 she gave her second concert of the season in Brookings, S. Dak., after which she proceeded to the Northwest and filled engagements in Minot, N. Dak.; Salem, Ore.; Ashland, Ore.; Tacoma, Wash., and Seattle, Wash.

Lottie Howell, another Klibansky pupil, began an engagement at the Strand Theater, New York, June 26.

Mr. Klibansky left for Seattle, July 3, his master class at the Cornish School opening July 16.

### Audience Appreciates Ethelynde Smith

On the day following Ethelynde Smith's song recital at Dickinson Seminary, Williamsport, Pa., the Gazette and Bulletin had this to say regarding the impression made by the soprano:

Ethelynde Smith smiled and sang her way straight into the hearts of her audience at the Seminary and scored an even more brilliant triumph than she did last year. Her voice control, which is nothing short of marvelous, the beauty of that voice, her perfect technique, combined with her well-chosen program, and her pleasing and charming personality, provided an evening filled with musical beauty for an appreciative audience.

### Guy Maier Leaves for Maine

Guy Maier had sufficiently recovered from his recent illness as to be able to leave with his bride for Lake Kezar, Center Lovell, Maine, on July 3. He had spent the previous week convalescing at the home of Mrs. Maier's parents in Fall River, Mass., and his last letter to his manager, Daniel Mayer, contained this encouraging sentence: "I have so far recovered, as to be able to practice a bit, and after some weeks in the woods I ought to be in fine shape."

### Van Emden to Open Season in Boston

Harriet Van Emden will open her season in Boston, Mass., under the auspices of the Harvard Music Club on the evening of November 6.

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Byrd, Winifred.....Sea Girt, N. J.

## C

Campanari, Giuseppe.....Cincinnati, O.  
Campbell, James, Jr.....Severance, Kan.  
Caruso, Enrico.....Italy  
Case, Anna.....Great River, L. I.  
Casini, Gutia.....Hanover, Germany  
Cathcart, Jane.....Hasbrouck Heights, N. J.  
Chapman, Mr. and Mrs. William R.....Shelbourne, N. H.  
Clug, Ruth.....Europe  
Cole, Rosetter G.....New York  
Condon, Kate.....Chicago, Ill.  
Conradi, Luther.....Randolph, N. H.  
Cooley, Carlton.....Philadelphia, Pa.  
Cornell, A. Y.....Round Lake, N. Y.  
Cornell, Louis.....Alma, Cal.  
Cox, Ralph.....Los Angeles, Cal.  
Crimi, Giulio.....Buenos Aires, S. A.  
Curci, Luigi.....Italy

## D

D'Alvarez, Marguerite.....Europe  
David, Annie Louise.....Portland, Me.  
Davis, Mary.....Beaverkill, N. Y.  
De Gomez, Victor.....North Brooklyn, Me.  
De Cisneros, Elenora.....Alexandria Bay, N. Y.  
De Sales, Regina.....Rye, N. Y.  
Destinn, Emmy.....Europe  
Dickinson, Clarence.....Cornwall-on-Hudson, N. Y.  
Dillon, Enrica Clay.....Harrison, Me.  
Dorchester, E.....Oak Bluffs, Mass.  
Dunning, Carrie Louise.....Chicago, Ill.

## E

Easton, Florence.....Europe  
Edlin, Louis.....Far Rockaway, L. I.  
Elizondo, Artemisa.....Brookside, W. Va.  
Evans, C. B.....Chicago, Ill.

## F

Falk, Jules.....Brussels, Belgium  
Farnam, Lynnwood.....Saskatoon, Canada  
Federlein, G. H.....Oakland, Me.  
Fergusson, George.....Brookline, Mass.  
Fickenscher, Arthur.....Cresco, Cal.  
Fique, Carl.....Atlantic City, N. J.  
Fischer, Adelaide.....Oakland, Me.  
Fischer, Elsa.....Hawthorne, N. Y.  
Fitziu, Anna.....Ravinia Park, Ill.  
Fletcher-Copp, Evelyn.....Brookline, Mass.  
Flonzaley Quartet.....Europe  
Fremstad, Olive.....Maine

## G

Galli-Curci.....Highmount, N. Y.  
Galt, Martha C.....Canton, Ga.  
Ganz, Rudolph.....Chicago, Ill.  
Garden, Mary.....Europe  
Gardner, Samuel.....Paris, France  
Garrett, Cara Matthews.....Palacios, Tex.  
Gebhard, Heinrich.....Norfolk, Mass.  
Gehrken, Prof. Karl W.....Rapid City, Mich.  
Gentle, Alice.....Ravinia Park, Ill.  
Given, Thelma.....Provincetown, Mass.  
Golde, Elizabeth.....Whitefield, N. H.  
Golde, Walter.....Whitefield, N. H.  
Gould, Marie.....Sea Girt, N. J.  
Gotthelf, Claude.....Paris, France  
Gray-Lhevinne, Estelle.....Alameda, Cal.  
Grow, Ethel.....Hasbrouck Heights, N. J.  
Guilbert, Yvette.....Paris, France  
Gunn, Alexander.....West Boothbay Harbor, Me.  
Gunster, Frederick.....Kitchawan, N. Y.  
Gustafson, William.....Yonkers, N. Y.

## H

Hackett, Charles.....Highland Park, Ill.  
Haenschel, Fitzhugh.....The Orient

Hageman, Richard.....Chicago, Ill.  
Hall, Mrs. W. E. W.....Falmouth, Mass.  
Hamlin, George.....Lake Placid, N. Y.  
Harcum, Edith Hatcher.....White Sulphur Springs, Va.  
Harris, Victor.....East Hampton, L. I.  
Harrold, Orville.....Darien, Conn.  
Hausman, Rosalie.....Lake George, N. Y.  
Heckle, Emma.....Cincinnati, Ohio  
Heinroth, Charles.....Cincinnati, O.  
Helmuth, E. de R.....Deal, N. J.  
Hempel, Frieda.....Europe  
Hertz, Alfred.....Karlsbad, Bohemia, Germany  
Hesse, Florence.....Greenville, Pa.  
Hill, Jessie Fenner.....Averill Park, N. Y.  
Hill, Mabel Wood.....Bridgehampton, L. I.  
Hirst, Minette.....Europe  
Hoberg, Margaret.....Greensboro, Vt.  
Hoffmann, Katherine.....The Orient  
Hofheimer, Grace.....Fontainebleau, France  
Horton, Edna V.....Geneseo, N. Y.  
Howell, Dicie.....Tarboro, N. C.  
Huber, Daniel, Jr.....Mt. Pocono, Pa.  
Huhn, Bruno.....East Hampton, L. I.  
Huss, Mr. and Mrs. Henry Holden.....Diamond Point, N. Y.  
Hutcheson, Ernest.....Chautauque, N. Y.

## I

Illingworth, Nelson.....New York City.  
Irvine, Jessamine Harrison.....Spain

## J

Jacobi, Frederick.....Amagansett, L. I.  
Jacobson, Sascha.....Europe  
Jones, William Bridge.....Gilsun, N. H.  
Joyce, Elmer S.....Westerly, R. I.

## K

Kaufmann, Minna.....Pittsburgh, Pa.  
Kelly, Mr. and Mrs. Thomas J.....Harbor Beach, Mich.  
Kemper, Ruth.....Mountain Lake Park, Md.  
Kingston, Morgan.....Glencoe, Ill.  
Klibansky, Sergei.....Seattle, Wash.  
Klink, Frieda.....Deal, N. J.  
Knupfer, Walter.....Europe  
Koerner, Arthur.....St. Paul, Minn.  
Kriens, Christiaan.....Hempstead, L. I.  
Kuenzen, Albert.....Pulaski, N. Y.  
Kuzdo, Victor.....Chicago, Ill.

## L

Lang, Margaret R.....New Boston, N. H.  
Leginska, Ethel.....Europe  
Leonard, Isabel.....Ottawa, Canada  
Leopold, Ralph.....Cleveland, Ohio  
Lewis, Goldina de Wolf.....Newport, N. H.  
Lhevinne, Mischa.....Alameda, Cal.  
Lindgren, Lydia.....Flushing, L. I.  
Littlefield, Laura.....Marlboro, Me.  
Loring, Harold A.....Chicago, Ill.  
Luyster, Wilbur A.....East Brookfield, Mass.

## M

McCormack, John.....Noroton, Conn.  
McKinney, Howard.....Italy  
MacArthur, Pauline.....Vineyard Haven, Mass.  
MacLennan, Francis.....Europe  
Madden, Lotta.....Europe  
Maier, Guy.....Center Lovell, Me.  
Malkin, Joseph.....Arcadia, Mich.  
Malkin, Manfred.....Seagate, L. I.  
Manner, Jane.....Larchmont Manor, N. Y.  
Marsh, Frank E., Jr.....Wolfeville, N. S., Canada  
Martinelli, Giovanni.....Buenos Aires, S. A.  
Martino, Giovanni.....Greenwich, Conn.  
Masson, Greta.....Oshawa, Ont., Canada  
Matzenauer, Margaret.....Europe  
Mees, Dr. Alfred.....Camden, Me.  
Mehan, John D.....Belfast, Me.  
Meisle, Kathryn.....Toms River, N. J.  
Meldrum, John.....Buffalo, N. Y.  
Merola, Gaetano.....San Francisco, Cal.  
Metcalf, John W.....Wawona, Cal.  
Mikova, Marie.....Omaha, Neb.  
Miller, J. Oscar.....New York  
Miller, Reed.....Lake George, N. Y.  
Miller, Rosalie.....Europe  
Minick, Perl A.....Brownville, Neb.  
Miriam, Alice.....Glenn Dale, Md.  
Miura, Tamaki.....Rio de Janeiro, S. A.  
Mix, Emil.....Asbury Park, N. J.  
Moiseiwitsch, Benno.....Europe  
Morgan, George.....The Orient  
Morgana, Nina.....Buffalo, N. Y.  
Mott, Alice Garrigue.....Long Lake, N. Y.  
Muzio, Claudia.....Buenos Aires, S. A.  
Myer, Edward J.....Point Chautauque, N. Y.

## N

Namara, Marguerite.....Europe  
Nevin, Arthur.....Peterboro, N. H.  
Nicastro, Miguel.....Caracas, Venezuela  
Nicolay, Constantine.....Paris, France  
Nielsen, Per.....Europe  
Niemack, Ilse.....Charles City, Ia.  
Niessen-Stone, Matja.....London, England  
Noble, T. Tertius.....Farmington, Me.  
Northrup, Grace.....San Francisco, Cal.

## O

Oakes, A. W.....Kyburz, Cal.

## P

Pamplin, Jessie S.....St. Petersburg, Fla.  
Passmore, Melvepa.....Little Silver, N. J.  
Pattison, Lee.....London, England  
Patton, Fred.....Highland, N. Y.  
Perronet, Carol.....Good Ground, L. I.  
Peterson, May.....Paris, France  
Prihoda, Vasa.....Europe  
Putnam, Eugen.....Greenville, S. C.

## Q

Quaile, Elizabeth.....Lee, Mass.

## R

Radamsky, Serge.....Merriewold Park, N. Y.  
Regneas, Joseph.....Raymond, Me.  
Reuter, Rudolph.....Chicago, Ill.  
Richardson, Martin.....Mohonk Lake, N. Y.  
Riegger, Neira.....Catskill Mts., N. Y.

Riesberg, F. W. .... Grove Beach, Conn.  
 Robinson, Carol ..... Springfield, Ill.  
 Robinson-Duff, Mrs. .... Paris, France  
 Roeder, Carl M. .... Center Harbor, N. H.  
 Rogers, Francis ..... England  
 Romaine, Margaret ..... Schroom Lake, N. Y.  
 Roselle, Anne ..... Asbury Park, N. J.  
 Rosen, Max ..... Europe  
 Rosenbaum, Hulda L. .... Lake Placid, N. Y.  
 Rybner, Dr. Cornelius ..... Tannersville, N. Y.

## S

Salzedo, Carlos ..... Seal Harbor, Me.  
 Samoiloff, Lazar S. .... South America  
 Schafer, Edwin A. .... Greeley, Colo.  
 Schelling, Ernest ..... Lake Kezar, Me.  
 Scheve, Edward B. .... Estes Park, Col.  
 Schipa, Tito ..... South America  
 Schnitzer, Germaine ..... Kew Gardens, L. I.  
 Schoen-Rene, Anna ..... Berlin, Germany  
 Schroeder, Theodore ..... Lee, Me.  
 Schumann-Heink, Mme. .... The Orient  
 Schwarz, Josef ..... Europe  
 Scott, John Prindle ..... Macdonough, N. Y.  
 Seagle, Oscar ..... Schroom Lake, N. Y.  
 Seibert, Henry F. .... Piedmont, Italy  
 Seidel, Toscha ..... London, England  
 Sharlow, Myrna ..... Marina Grande, Italy  
 Silberta, Rhea ..... Huntington, W. Va.  
 Simmons, Louis ..... Southampton, L. I.  
 Simpson, Alma ..... Canadian Rockies  
 Sittig Trio ..... Stroudsburg, Pa.  
 Sokoloff, Nikolai ..... Europe  
 Sorrentino, Umberto ..... Wading River, L. I.  
 Spalding, Albert ..... Europe  
 Sparkes, Lenora ..... Bristol, England  
 Spencer, Allen ..... Wequetonsing, Mich.  
 Spencer, Eleanor ..... Europe  
 Spiering, Theodore ..... Seattle, Wash.  
 Stanley, Helen ..... Twin Lakes, Conn.  
 Steele, Roy Williams ..... Winsted, Conn.  
 Stoerber, Emmeran ..... Pittsfield, Mass.  
 Stoessel, Albert ..... Chautauqua, N. Y.  
 Stojowski, Sigismund ..... France  
 Stopak, Josef ..... Long Branch, N. J.  
 Stransky, Josef ..... Europe  
 Sweet, Reginald L. .... Seabright, N. J.  
 Sydow, Paul ..... Montville, N. J.

## T

Thomas, John ..... Colorado Springs, Col.  
 Thorne, William ..... Long Beach, L. I.  
 Toland, Ralph ..... La Crosse, Wis.  
 Topping, Leila ..... Westerly, R. I.  
 Trentini, Emma ..... Italy  
 Truette, Everett E. .... Greenville, Me.  
 Turner, H. Godfrey ..... Whitefield, N. H.

## V

Vanderpool, Frederick W. .... Asbury Park, N. J.  
 Van Dresser, Marcia ..... Europe  
 Von Doenhoff, Albert ..... Highmont, N. Y.  
 Von Klenner, Baroness ..... Sardinia, Italy  
 Vecsey, Ferenc ..... Buenos Aires, S. A.  
 Visanska, Daniel ..... Old Forge, N. Y.  
 Votichenko, Sasha ..... Europe

## W

Wadler, Mayo ..... Europe  
 Weaver, Prof. O. E. .... Valparaiso, Ind.

Werrenrath, Reinald ..... Europe  
 Wild, Harrison M. .... Sayner, Wis.  
 Wilkinson, Winston ..... Brielle, N. J.  
 Willis, Mattie D. .... New York City  
 Wilson, Arthur ..... Merriwold, N. Y.  
 Wilson, Edna W. .... Stamford, N. Y.  
 Woller, Frank L. .... Tyngsboro, Mass.

## Y

Yon, Pietro A. .... Settimo Vittone (Piedmonte), Italy  
 Yon, S. Constantino ..... Settimo Vittone (Piedmonte), Italy  
 Yorke, Helen ..... Orland, Me.  
 Yost, Gaylord ..... Fayette, Ohio

## Z

Zanelli, Renato ..... Patchogue, L. I.  
 Zandt, Marie ..... Wilmette, Ill.  
 Zielinska, Genia ..... Kansas City, Kan.

### An Open Letter from Jacobsen to Pierre V. R. Key

Sascha Jacobsen, prior to sailing for Europe last week, asked the MUSICAL COURIER to publish the following open letter to Pierre V. R. Key, editor of the Musical Digest: Mr. Pierre V. R. Key, Editor, Musical Digest, New York City.

Dear Mr. Key: I am taking the liberty of replying to your discussion of my two engagements at the Capitol Theater, because, in both these articles, you raise the entire question of the propriety of artists of serious purpose accepting such engagements. I use the word "propriety" advisedly. The implication in your editorial and article is that, for an artist of serious purpose to play motion picture theaters is somehow a descent into a questionable region.

In this connection it may be worth while to recall an article written some years ago by Carl Van Vechten, in The Seven Arts, who ventured to express the hope that the moving picture theater might some day be chiefly instrumental in effecting the dissemination of sound musical taste. This dream, forwarded apologetically at that time as a semi-Utopian vision, is on the verge of coming true. In my two engagements at the Capitol Theater I played pieces by Sarasate and Wieniawski, pieces which I have frequently played in leading concert halls throughout the country. You reserve for me a special stricture for playing "Dear Old Pal O' Mine" for an encore. I make no apology for playing this piece at the Capitol as I have played it many times at my own concerts in the halls and for the further reason that I consider it on a plane musically with many imported musical confectios, the chief virtue of which consists in the fact that they bear sentimental for foreign names—the host of Souvenirs and "Traumeries." "Dear Old Pal O' Mine" is fully the musical equal of any of those saccharine tidbits which earned the condemnation of Romain Rolland in Jean Christophe and I intend to play it again at my concerts—programmed as I played it at the Capitol Theater in spite of its native spirit and title.

I am far from considering that my appearances at the Capitol Theater require apology. It is a privilege to be one of the pioneers in a field which is certain to become of great potency in educating the public musically. The day is not remote when the concerto and the symphony, through the medium of the picture theater, will be as familiar to the moving picture public as the lighter forms of music. In this transition, in which Mr. Rothafel has played so conspicuous a part, I am proud to have served, more humbly, under his artistic direction.

There is no artist too great to appear in a moving picture theater. The mere suggestion savors of artistic arrogance. After all, it was the Sabbath which was made for man and it is the business of the artist to serve the public. Through the medium of the picture theaters sincere artists have a prime means of building up larger and larger audiences for the regular concert halls and the more altruistic programs. I believe firmly that in this way the enormous moving picture public can be partly converted into a concert going public. Playing at a picture theater, Mr. Key says, is a long way from a European tour. The fact is undisputed. It is a long way physically and there is a great disparity, also relative importance. Intrinsically I consider my two weeks at the Capitol of far more importance than a tour of Europe, which I delayed a month to play these two weeks at the Capitol. These engagements may have helped thousands of people realize that music is not, as Mark Twain said, "as bad as it sounds." They have stimulated a small proportion of those many thousands to visit the regular

concert halls, and if so, I have been instrumental in building audiences for other artists. One need not apologize for having done one's bit toward such a hoped for consummation.

Yours sincerely,  
 (Signed) SASCHA JACOBSEN.

### Klibansky Pupils Active

Virginia Rea has been engaged as soloist for a concert of the Harvard Glee Club in Fitchburg, Mass.

Ruth Pearcey, also from the Klibansky studio, is having splendid success on her Pacific Coast tour. She has been singing in the following cities since June 1: Grant Pass, Myrtle Creek, Cottage Grove, Brownsville, Woodburn, Ore.; Centralia, Cashmere, Okanogan, Chelan, Waterville, Coules City, Almira, Wilbur, Davenport, Wash.; Coeur d'Alene, Wallace, Kellogg, Ida.; Tekoa, Oakdale, St. John, La Crosse, Garfield, Genesee, Wash.; Culdesac, Cottonwood, Grangeville, Nez Perce, Orofino, Ida.; Asotin, Pomeroy, Waitsburg, Dayton, Kennewick, Prosser, Toppenish, Goldendale, Wash.; De Moss, Madras, Ore.

Helen Fletcher Riddell has been giving several successful recitals. On April 7 she was heard in a complimentary recital for the Delta Omicron convention, Louisville, Ky.; April 21, in compliment to the Kentucky Music Teachers' Association; May 6 for the Kentucky Federation of Musical Clubs; June 2 at a concert given by the Louisville Conservatory Glee Club.

Sudwarth Frasier has just returned from a sixteen weeks' engagement in Chicago. He appeared there at the Rivoli Theater, Riviera Theater, and Central Park Theater. His singing was liked so much that he was re-engaged.

Mr. Klibansky left recently for Seattle, and will resume his teaching in New York September 10.

### Reed Miller Wins Success in Vancouver

Recently Reed Miller made a special trip across the continent to sing in Vancouver, British Columbia, and distinguished himself in a festival performance of Mendelssohn's "St. Paul," as may be seen from the following:

Outstanding interest attached to the appearance of Reed Miller. His voice, even-volumed, beautifully smooth and pure, particularly fine in passages of flowing cantabile, is beautifully produced and controlled. Indeed it seems to come effortlessly from the singer.—Vancouver Daily World, June 1.

Reed Miller proved to be the possessor of a robust tenor, and his enunciation was a model of clearness. Before the oratorio he rendered Coleridge-Taylor's "Onaway, Awake, Beloved" which revealed the sympathetic warmly-toned quality of his voice. In many beautiful numbers he won much applause.—Vancouver Sun, June 1.

Mr. Miller left recently with his wife, Nevada Van der Veer, to open the first season of their summer school at Bolton Landing, Lake George.

### Allen and Fabiani Placing Teachers

Allen and Fabiani, Inc., have made a feature of their department for placing artists in the important schools of this country as teachers and directors. Among the positions which they have filled recently are the placing of Marie Bailey Appelbeck, an exponent of the Leschetizky system, at the Minneapolis School of Music; Ferdinand Fillion as director of the violin department at the Toronto Conservatory; Louis Wolff at the Minneapolis School of Music; Ernest Kingswell Smith and Dr. Vohoun at the Brooklyn Conservatory, and Helen Mecker as director of the juvenile department of Southwestern College in Windfield, Kan.

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Berlign Penny.

## PACIFIC SLOPE

(Continued from page 35.)

The first award was a course ticket for the Bernice E. Newell concert series for next season, presented to Richard Summers, a student in the violin department of the conservatory. Lawrence Farrell, a young cornetist, was awarded the silver medal annually awarded by the Tacoma St. Cecilia Club. Olive Bauer, for her excellent violin work, received the medal presented by the Puget Sound Bank and Trust Company. The judges were Clayton Johnson, Olaf Bull and Robert Weisbach, leading musicians of the city. C. M. Riddell, Mayor of Tacoma, announced the prizes and scholarships.

Electa Havel, daughter of Mrs. Joseph Havel, has returned to her home in Tacoma after spending a year and a half in New York, where she has been studying for the operatic stage. Miss Havel possesses a mezzo contralto voice of rare quality and sweetness. After private training for a year she won the coveted Dr. Frank Damrosch scholarship, which entitles her to training in the New York Institute of Musical Art. Through this she receives ear training, piano instruction, study of languages, including French, Italian and German, in addition to vocal lessons under the personal direction of Madeline Walther. During her stay in New York, Miss Havel was soloist at the Seventh Presbyterian Church, a landmark 103 years old, and one of the most beautiful churches in the city. Miss Havel is a graduate of Stadium High School of the 1917 class; while there she took an active part in the school operas. She will return to the Three Arts Club, where she lives in New York, in September to continue her vocal training.

Ethel Leach, daughter of Mr. and Mrs. F. A. Leach, has returned to Tacoma for the summer months. Miss Leach, who was one of Tacoma's most popular teachers of piano before her departure for the East, has been a member of the music faculty at the Bennett School in New York for the past two years. During her stay in the East she has been coaching with some of the most prominent instructors.

Under the direction of James A. Meyers, the Fisk Jubilee Singers of Fisk University gave a delightful concert in the Tacoma Stadium on June 12.

A series of band concerts given in June at Camp Lewis at the station hospital and the Recruit Educational Center by the various regimental bands attracted lovers of fine band music from Tacoma.

Lucille Bradley, Tacoma pianist, returned recently from Los Angeles after spending the winter with her sister, Mrs. L. L. Tallman, soprano, with whom she appeared in concerts in California cities.

A large number of pupils of Mrs. L. B. Cameron's piano class were presented at the Temple of Music on two evenings recently in a soirée fantastique. Mrs. Evan Hyslin and Mrs. Robert Stevens, Tacoma sopranos, assisted on the program.

The Wasterlain Conservatory of Music presented pupils in an artistic concert at Sloan's Hall on June 22.

Mary Humphrey King, Tacoma soprano, presented a group of her vocal pupils in a recital at the Soldiers' and Sailors' Clubhouse auditorium on June 20.

An artistic recital, at which Mrs. David Chapman, Tacoma mezzo soprano, was soloist, was given by the piano pupils of Mrs. H. F. Hamilton, well known pianist.

Largely attended recitals, closing the teaching season, were given during the month by Mary Humphrey King, Enid V. Ingersoll, Elsie Moe, Zara Darrow, Jeanne Kimes, Margaret Persing, Bessie E. Hard, Mary H. Browne, B. F. Walty, Sophy Preston, Elizabeth Ridley, Florence Poncin, Mrs. Harry Mickelthwaithe, Mrs. Sydney Rittenhouse, Lyde Gorgas Glein, Mrs. Theodore Specht and Mrs. Francis Clinton Fiske.

### A. Wilmer Oakes' Pupils in Recital

Sacramento, Cal., June 20, 1921.—One of the most interesting recitals of the month was that given by the pupils of A. Wilmer Oakes at the Unitarian Hall on Monday, June 13. This is his eleventh annual violin student recital. A large audience attended and was very enthusiastic. Mr. Oakes presented fifteen of his advanced pupils, and their playing was marked by excellent musicianship and a keen sense for artistic values. It was one of the most successful recitals heard here in a long time. The following students were presented: Chester Monroe, Floyd Gostlin, Albert Arnold, Barton Smyth, Ted Crosby, Ellen Fogus, Edith Griffin, Margaret Glass, Lucille Shannon, Elizabeth Schaumloeffel, Gertrude Williams, Evelyn Kennedy, Jack Loughridge and Norman Walters.

### Clarence Adler's Busy Season

In looking over the record of Clarence Adler's activities throughout the season just brought to a successful close, the reviewer is strongly impressed with the value of "daylight saving." Without this economy the eminent New York pianist and pedagogue would have been compelled to arise each day at dawn to keep up with his strenuous program. That he must have burned considerable midnight oil is likewise evident from a glance at the numerous programs of concerts given with his own New York Trio and as assisting artist with the Letz Quartet, for otherwise it would have been an impossibility to crowd into each week the necessary rehearsals after teaching a class of over sixty pupils at his Eighty-sixth street studio, besides his activities as faculty member of the Institute of Musical Art.

Clarence Adler's pupils have come from almost every State in the Union, and are to be found in many cities and towns throughout the country. Among these may be mentioned the following:

Ruth Clug, whose debut and second recital at Aeolian Hall last fall were unqualified and outstanding successes and which were soon followed by her engagement as assisting artist with the New York Symphony Orchestra, as well as a number of engagements in New York and Boston. Miss Clug sailed for Europe in May to concertize abroad, and will return for an American tour in 1922. Wilma Hilberg, Swedish pianist and pupil of Mr. Adler, has just completed a tour of eighty-one concerts in Japan and the Orient in joint recital with Bogumil Sykora, Russian cellist; she is now professor at the Government school in Manila, P. I., where she appeared four times with symphony orchestra last season; while studying with Mr. Adler

in New York she filled a number of engagements with the New York Symphony Orchestra on its Western tour. Also Arthur Hague, professor of piano at the Hackley School, Tarrytown-on-the-Hudson; Mabel Wright, member of the faculty of the University of Kansas; Mrs. Elizabeth Kennedy, head of the department of music, State Normal School, Cheney, Wash.; J. Paul Stalley, well known pianist and teacher of Memphis, Tenn.; Elizabeth Cook, on the faculty of Cincinnati Conservatory of Music, Ohio; William Reddick, composer-pianist, and Joseph Adler, well known accompanist of famous artists.

As an ensemble artist Clarence Adler added new laurels to his wreath during the past season when he played fifteen engagements in New York alone as pianist of the New York Trio, and also gave, at the "eleventh hour," the Brahms quintet for piano and strings with the Letz Quartet at the Horace Mann Auditorium. He achieved such success that he was engaged for appearances with this organization at the Brooklyn Academy of Music, and at the Rand School, New York.

Mr. Adler is now in Cincinnati, Ohio, where he has been engaged by the College of Music to conduct a six weeks' master class in piano playing. A number of his pupils from New York City and out of town have accompanied him there.

### Another Spivakovsky Triumph in London

With his third recital at Wigmore Hall, London, Jascha Spivakovsky firmly established himself as a favorite in the British capital. The press comments are excellent—the Daily Telegraph of June 20 saying the following:

That Jascha Spivakovsky has "made good" since his reappearance among us was evident by the quality and quantity of the audience that attended the last of his three piano recitals. Wigmore Hall on Saturday held an audience that the regular concert-goer would recognize at once as composed partly of the best type of intelligent amateur, partly of the average music lover, and partly of the skilled and distinguished professional artist. To have attracted such an audience in these days was no paltry achievement on the part of the young Polish musician. Throughout his recitals have been of no unusual kind; Bach, Beethoven, Brahms, Chopin, Liszt, Schumann have made up the bulk of his programs. Nothing more modern than Balakireff's "Islamey" Oriental fantasy has been heard, and he has carried out his various performances on strictly legitimate lines, entirely without affectation or any sort of mannerism. The Bach chromatic fantasia and fugue set him a test on Saturday that was carried out as easily and sympathetically as the stiffer proposition of the F minor sonata of Brahms. He played the Brahms as though he adored every note of it and the result was thoroughly convincing. He who can do this and follow it up by a brilliant performance of the Schumann toccata and an exquisite performance of the Chopin "Receuse" has most assuredly got his heart in the right place. A musician, indeed, whose work it is a great pleasure to know.

### Altschuler Receives New Russian Works

A number of new Russian compositions by different composers and many operatic scores by Rimsky-Korsakoff have just been received by Modest Altschuler direct from Russia. This will enable him to give to his numerous pupils in Russian repertory some of the very latest songs. The general public will have the pleasure of hearing several of these compositions in the early fall, when they will be presented on various programs.

### Kathryn Meisle in Demand

Kathryn Meisle, contralto, has been booked by her manager, M. H. Hanson, for many important clubs and festivals. The latest contracts were signed by the justly celebrated Tuesday Musical Club of Rochester, N. Y., and the music board of St. Olaf College, Northfield, Minn., has also secured a date for next April.

### Scott Writes School Song

It is just twenty-five years since John Prindle Scott graduated from the high school of his native town, Norwich, N. Y. To mark this anniversary he has just written a high school song, "The Purple and White," which was sung at the local commencement exercises on June 21.

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## ROCHESTER MUSIC INSTITUTE HOLDS EIGHTH COMMENCEMENT

Last Exercises Before School Becomes Part of New Eastman Enterprise—President of University Addresses Graduates—\$1,000 Gift to Hochstein School—Many Student Recitals—Notes

Rochester, N. Y., June 25, 1921.—The eighth annual commencement exercises of the Rochester Institute of Musical Art, and the last under the present management, brought out a large and musical audience to the assembly hall of the school on the evening of June 8. Before another commencement period comes the school will have become affiliated with the new Eastman School of Music under the control of the University of Rochester, according to the provisions of the gift of George Eastman. The significance of this impending change came in for considerable attention at the exercises in the remarks of Alf Klingenberg, director of the school, and the address of Dr. Rush Rhees, president of the University of Rochester. Merged into the varied activities of the new Eastman Music School, the Institute of Musical Art will profit by the lavish gift of Mr. Eastman and at the same time will retain its identity as a distinct institution.

Dr. Rhees, in an address to the graduates, emphasized the importance that the Eastman School will have for the entire city, and declared that the reason why Mr. Eastman had turned to the Institute of Musical Art as the means through which a larger school of music might be organized, was because the "institute has always stood for excellence and has never been satisfied with anything less than excellence." Dr. Rhees reminded the graduates that proficiency in music is only obtained at the price of constant application and urged them not to allow the skill, which they have worked to master, to suffer from lack of attention.

"Music is essentially an expression of emotion," said Dr. Rhees. "But you must remember that you are the master of your own emotions and you can make your emotions serve you as you choose. You have it in your power to make your musical skill express the highest and best that is in you or your most indulgent desires. In this way music contributes to character building."

An interesting program was given by students of the school, not all of whom were graduates. It included a two-piano number by Marie Erhart and Alf Klingenberg; vocal selections by Marian Mellen; violin numbers by Marian Eccleston and Harry Rosenthal; piano numbers by Virginia O'Brien, and two delightful duets by Lucile Davis and Mildred Lewis, sisters, who have already attracted attention in musical circles.

Diplomas were awarded to the following: Class of 1921—Marian Mellen, voice; Marian Eccleston, violin; Gerta Scholtens, violin; Harry Rosenthal, violin; public school music, Mary Alvord, Harriet Coleman, Ruth Clemons, Miriam Haag, Zena Mimmack, Olive Puleston, Luella Tietenberg.

### GIFT FOR HOCHSTEIN SCHOOL.

On Saturday evening, June 4, pupils of the David Hochstein music School Settlement gave a recital in the assembly hall of the Institute of Musical Art. This school is maintained by public minded music patrons of the city for the benefit of poor children of the city as a memorial to David Hochstein, the Rochester violinist who gave his life in the war. The music was preceded by an address by Dr. Rush Rhees telling of the founding of the school, its aims and purposes and what it has meant to the children who have been able to study there. The program consisted of demonstrations of the Dunning system, violin, piano solos, a trio, a quartet, and was ended with a selection played by an orchestra of twenty pieces.

Announcement was made of a gift of \$1,000 from Hiram Sibley, a well known art patron of Rochester.

### YOUNG VIOLINIST IN RECITAL.

Mildred Wallace, a young violinist who has been studying under Eduardo Barbieri and who is soon to take up special study under Professor Sevcik at Ithaca, gave an interesting recital on June 7. Her home is in Tacoma, Wash., where she plans to take up recital and teaching work. Her program included "La Folia," by Corelli; the Wieniawski concerto in D minor; "Reverie," by Vieuxtemps; "Serenade du Tzigane," by Valdez; "From the Canebrake," by Gardner; "Minuet," by Paderewski-Kreisler, and "Spanish Dances," by Sarasate.

### PUPILS OF CHARLES F. BOYLAN.

Two student recitals that attracted considerable public interest, because many of those who took part are well established singers, were those by pupils of Charles F. Boylan, on June 8 and 9, in the Genesee Valley Club. Capacity audiences of discriminating musical persons were

attracted by the recitals, which were marked by interesting programs delivered with musicianly skill and intelligence. On the first night younger pupils took part; they were Margery Ewing, Helen Weber, Mrs. G. W. Adams, Ethel Beisheim, Mildred Bond, Mildred Erway, Mrs. C. Russell Smith, Mrs. I. G. Stevens, Ruth Elder, Ad Awdray Costello, Marcella May, Arthur Wolf, Lorenzo Savard, H. Stanley McClelland and C. A. Behnke.

On the second night advanced pupils took part, most of them well known in local musical circles as church singers or through appearance in amateur musical affairs. Those who appeared were Jessica Cole, Ruth Lamoree, Mrs. Herbert Zahn, Ethel Sternberg Frank, Elizabeth Goble, Mrs. George S. Hastings, Helen Pehl Carpenter, Mrs. Warren Stone Parks, Donald R. Cole, Edward J. Leinen, Clyde H. Miller, Ralph Scobell, William Meadowcroft. At both recitals the assisting artist was Susan Tompkins Quiry, violinist, and the accompanists were Carol Lawson Fryer, Lorimer Eshleman, Frederick C. Lee and Herbert Zahn.

### NOTES.

Students of the classes of Arthur Alexander, of the voice department of the Institute of Musical Art, gave a recital on June 1 in the assembly hall. Those who took part were Lucile Davis, Mildred Lewis, Helen Wilson, Myra Wallen, Rose E. Erwin, Conrad May, Ruth Garner, Frederick Benson, Marian Mellen, Hazel L. Whitehouse, Marian Keeler and Eleanor Bryan.

Florence Gilbert Hanscom, soprano, well known as a singer and a monologist, gave an entertainment in South Congregational Church, consisting of folk songs and piano-logues. She is the wife of a former Rochester minister and her entertainment brought out a large and friendly audience.

Recitals have been given recently by pupils of the following: Annie C. Parsons, Gertrude Keenan, Ludwig Schenck, Mildred Brownell, Effie Knauss, Cecelia Cary Poler, Jessie B. Pritchard, Mrs. John P. Faber, Gladys M. Tylee, Edgar J. Rose, Jeanette C. Fuller, Norma McKelvie, Frank Kistner, Mrs. M. T. Young, Monica L. Keely, Hermina Dossenbach, Edna Frank Paul and Charles Cameron Bell.

A sacred cantata, "The Prodigal Son," was given by fifty voices in Brighton Reformed Church on the evening of June 23. The soloists were Beatrice Wagoner, soprano; Doris Marshall, contralto, and Maurice Marks, tenor. A duet was sung by John Johnsville, bass, and D. Heuseveldt, tenor. Harry J. M. Remein was director and Marinus J. Remein, the accompanist.

H. W. S.

### Warfel Attractions for Next Season

During 1921-22 Mary S. Warfel will present the following attractions in her World Famous Artist Concerts at the Fulton Opera House in Lancaster, Pa.: November 7, Margaret Matzenauer, assisted by Raymond Simonds; December 19, Erika Morini, assisted by Norman Jollif; January 16, Percy Grainger; January 30, Cleveland Symphony Orchestra, assisted by Vera Curtis. Miss Warfel, in addition to being an impresaria, also is a well known harpist, and already is booked for many engagements next season. She is vacationing during the month of July in Atlantic City, N. J.

### Amy Neill Inspires Spaeth to Write Poetry

Amy Neill, who played the prize winning violin composition at the biennial convention of the National Federation of Music Clubs, provided an unconscious stimulus to versification by a chance remark on that occasion.

Miss Neill was discussing with Vera Poppe, the cellist, and Sigmund Spaeth, critic, the cello work which had just been performed by Miss Poppe.

"Who is the composer?" asked Mr. Spaeth.

"He sells ukeleles in Kalamazoo," answered Miss Neill, rhythmically.

"That line could be made the basis for a whole poem," said the critic, "using the same meter and rhyme throughout."

Miss Neill promptly challenged him to make good his statement, and in a short time he handed her the following, written on the back of an envelope:

To write for the cello is nothing so new,  
Though many have tried it and failed, it is true.  
But it can be done, and made lucrative too;  
Just ask the successes, the well chosen few!  
There's one man—I'd like to present him to you—  
When prizes are offered, he knows what to do,  
And in between prizes, he needn't feel blue,  
He sells ukeleles in Kalamazoo!

The success of this experiment brought an immediate insistence from both performers that they be themselves featured in another verse, to which Mr. Spaeth obligingly responded with these few but heartfelt lines:

A poem about Amy Neill  
Is almost certain to appeal.  
The rhyming seems a little sloppy,  
But we should mention Vera Poppe.  
By playing for the Federation,  
Both added to their reputation

Boy, page Mr. Masfield!

### Some of Leithold's May and June Dates

During a part of May and June, May Leithold, the soprano of Philadelphia, was kept busy filling engagements as per the attached: May 20, American Mechanics; May 22, soloist at organ recital at City of Zion's Church; May 25, Wilmington Woodmen; May 26, The Fifty Club of the Manufacturers' Club; May 28, Lu Lu Temple Patrol at Lu Lu Temple; May 31, Jewish Hospital Alumnae at York Road Country Club; June 5, Ardmore; June 7 and 8, Odd Fellows' Convention—their 100th anniversary.

### Four Rio de Janeiro Recitals for Friedman

Ignaz Friedman, the Polish pianist, who returns to the United States in November, recently gave four sold out recitals in ten days in Rio de Janeiro.

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Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio, June 20, 1921.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas; Dallas, Texas, May 10; Memphis, Tenn., June 28.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.

Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, April, June and September.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; Palacios, Texas, June 14, July 19.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Oxford College, Oxford, Ohio, June 27 to July 30.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., July 6—August 1.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Chicago classes April, May, June; Buffalo, N. Y., August.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill., Dallas, Texas, June 1; Chicago, August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.

Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore., June 17.

Mrs. Urs Synnot, 824 No. Ewing Ave., Dallas, Tex.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

Normal Class, June 21.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, May 30—Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., August 1—October 1.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Clara Sabio Winter, Yates Center, Kans., Topeka, April, 1921.

Mattie D. Willis, Normal Class, New York City, Aug. 1; 915 Carnegie Hall.

Information and booklet upon request

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## BOSTON SYMPHONY "POP" SEASON IS BROUGHT TO BRILLIANT CLOSE

Week of Ovations for Conductor Jacchia and Orchestra—  
Braggiotti Gives Summer Vocal Course

Boston, Mass., July 10, 1921.—Last night witnessed the end of this year's "Pop" concerts. The season closed as brilliantly as it began. Symphony Hall was crowded to the doors nightly last week with thousands of local music lovers whose enthusiasm gave clear proof of the warm esteem in which they held Conductor Agide Jacchia and his expert band. Especially demonstrative were the audiences of the so-called "special" nights: "Request" (Monday), "Polish" (Wednesday), "Wagner" (Friday) and "Closing" (Saturday). Mr. Jacchia, wan and wilted by the heat and humidity of the current hot wave, spared neither himself nor his men in a heroic and successful effort to maintain traditional standards of performance right up to the last number of the last concert. Recalled constantly, the popular Italian conductor, ever sympathetic and responsive to the wishes of his public, added encores which invariably "brought down the house."

Thus ended the forty-first season of the "Pops"—justly celebrated Boston institution. Originally in the nature of "Promenade" concerts—with food, drink and conversation indulged in merrily (the music serving as an accompaniment), the situation has been reversed. The music's the thing now; and the man and his maid who would dilate with emotion as the concert proceeds must do so inaudibly lest they be brought back to earth by the censorious glances of their neighbors.

If New Boston is to take its summer music seriously, the conductor has ample ground to eliminate gradually the more hackneyed pieces of the popular repertory, substituting therefor fragments from the symphonic list. Such a policy even if followed only once or twice a week in the beginning would find favor with numerous "Pops" patrons, besides serving to widen the public for the symphony concerts.

### BRAGGIOTTI GIVES SUMMER VOCAL COURSE

Isidore Braggiotti, the celebrated Florentine vocal authority, has remained in Brookline, Mass., a suburb of Boston, this summer in order to coach American singers. Many are taking advantage of the Italian maestro's stay in this country to study operas with him as well as to regulate their method of voice production. J. C.

### Caselotti Pupils at Bridgeport Concert

Guido H. Caselotti, well known New York and Bridgeport vocal teacher, presented a number of pupils in recital at the Bridgeport Art League on Thursday evening, June 30. The important feature of this concert was the performance of acts one and five of Gounod's opera, "Faust," with the following cast: Marguerite, Josephine Patuzzi; Faust, Guido H. Caselotti, and Mephistopheles, Joseph Barraja-Frauenfelder, with little ten year old Marie Louise Caselotti at the piano.

Other operatic selections were the trio from "Carmen," Bizet, sung by Mesdames Medlicott, Nyberg and Hodgkins; Micaela's air from "Carmen," well given by Mrs. Patuzzi; "Seguidilla," from "Carmen," Mrs. Hodgkins; "Ah, fors e lui," from "Traviata," Verdi, and an aria from "Manon Lescaut," beautifully sung by Maria Caselotti. Aside from these, Mr. Caselotti's pupils were heard in songs by Del Riego, Ronald, Rotoli, Kramer, Georges, Woodman, Spross, Sgambati and Arditi. Little Marie Louise Caselotti played with much charm the Chopin waltz in A flat, op. 42.

The only outside artist was John Patuzzi, who rendered a group of three cello solos—"Salut d'Amour," Elgar; "Souvenir," Drdla, and "Moment Musical," Schubert.

### A Unique Course

Margaret Rice, of Milwaukee, will present at her fifth season of "Twilight Musicales," in the Pabst Theatre, a course which in many respects is unique, in that not one singer has been engaged. The artists who will appear are: Guy Maier and Lee Pattison, on November 6, in a program of numbers for two pianos; the Flonzaley Quartet, on December 4; Olga Samaroff, pianist, and Hans Kindler, cellist, in solo and ensemble numbers, on January 15; the London String Quartet on February 12, and on March 5, the Elshuco Trio.

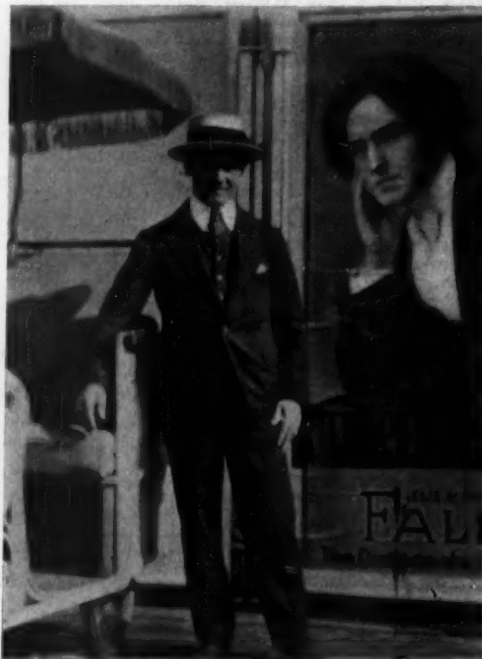
On the back of her announcement Miss Rice quoted the following from Walter Pater in "The Renaissance": "Those rare and select artists—so much more interesting to many than the very greatest. . . Besides the great

masters, there are a certain number of artists who have a distinct faculty of their own by which they convey to us a peculiar quality of pleasure which we cannot get elsewhere."

Miss Rice will also present in Milwaukee, as heretofore, the Chicago Symphony Orchestra in a series of symphony concerts, under the direction of its conductor, Frederick Stock.

### Falk Breaks Forty-four Day Drought

The Associated Farmers of Atlantic County have subscribed the fee and have petitioned the management of the Steel Pier at Atlantic City to have Jules Falk return for another concert in July. For the past eight seasons Falk



JULES FALK,  
Violinist, standing beside one of his posters at Atlantic City, N. J.

has been engaged as soloist for four of the symphonic concerts each summer. Invariably it has rained upon the day on which he has played, though, withal, he has drawn capacity audiences to the big Music Hall at the end of the Steel Pier at each concert. His only appearance of the season was on June 26, when a 44-day drought was broken by a downpour of rain. The Associated Farmers believe the return of Falk to Atlantic City will be a fine investment to them, and have, therefore, seriously made the petition. The request, however, had to be refused owing to the fact that Falk sailed for Europe on July 9.

### Lanham Artist Pupils' Recital

Six artist pupils of McCall Lanham gave a vocal recital at the American Institute of Applied Music, Kate S. Chittenden, dean, on July 6. They were Mildred Deats, Grace McManus Smith, Gladys L. Davis, John G. Ray, Charles Brandenburg and Gwylm Anwyl, who sang songs by modern operatic and song composers. Mr. Lanham himself closed the program by singing songs of Ferrari, Nerini and Huhn, uniting also with Mr. Anwyl in the duet from "La Forza del Destino" (Verdi). The affair gave pleasure to all who heard it, being one of the regular Wednesday morning weekly recitals of the summer session.

### Eddy Brown to Play at Ocean Grove

One of the celebrities to be heard this season at the Ocean Grove Auditorium will be Eddy Brown, violinist. North Long Branch has the distinction of claiming this notable young musician and composer and his talented wife among its residents this year. Mrs. Brown is Halina Bruzovna, the Polish actress, who came to this country about a year and a half ago.

## Columbia University Concerts

### THIRTEENTH CONCERT, JULY 4.

Contrary to expectation, the concert on the Green at Columbia University, New York, on Monday evening, July 4, by the Goldman Concert Band, Edwin Franko Goldman, conductor, attracted a very large audience.

The program contained "Pomp and Circumstance" march, Elgar; overture, "Patrie," Bizet; "Traumerie," Schumann; excerpts from "Hansel and Gretel," Humperdinck; three dances from "Tom Jones," Edward Gorman; a group of three songs—"Spring Came with You," Mana-Zucca; "Thy Beaming Eyes," MacDowell, and "Love's in My Heart," Woodman, the latter being redemanded. These three beautiful songs were artistically and effectively rendered by Helen Stover. In addition was given the quartet from "Rigoletto," Verdi, and "American Fantasia," Herbert.

The enthusiasm of the audience knew no bounds when Mr. Goldman announced that in addition to the program numbers he would give several selections for which requests have been made by many patrons. These were "American Patrol," Meacham; "Humoresque," Dvorak; excerpts from "Sally," and "A Hunting Scene."

### FOURTEENTH CONCERT, JULY 6.

Wednesday evening's concert attracted, in addition to the usual large number of regular patrons, several thousand of the summer students. The program opened with the "Triumphal March" from "Cleopatra," Mancinelli, which was followed by "The Flying Dutchman" overture, Wagner; then came the ever popular "Ave Maria," Bach-Gounod, which, as always, brought forth spontaneous applause. Excerpts from "Madame Butterfly," Puccini, closed Part I. "Siegfried's Death" from "Die Götterdämmerung," which was scheduled to open Part II, was replaced by a fantasia on themes from "Die Walkyrie," Wagner.

Helen Stover sang (in German) "Widmung," Schumann, and, as encores, Woodman's "Love's in My Heart" and "My Laddie." Johann Strauss' "New Vienna" waltz won sincere applause. Although not featured on the program, Ernest S. Williams, the popular cornet soloist, played "The Volunteer" and "O Promise Me," De Koven. Encores rendered by the band were two marches by Mr. Goldman, "Sagamore" and "Columbia."

### FIFTEENTH CONCERT, JULY 8.

The Columbia Green was packed to capacity on Friday evening with the usual throng of metropolitan music lovers, plus many thousand students who attend the summer courses at the University. The program offered by Mr. Goldman on his occasion consisted of four Schubert numbers: "Marche Militaire," overture "Rosamunde," "Unfinished" symphony, and serenade for cornet solo effectively played by Ernest S. Williams; "Sagamore" march, Goldman; overture "Raymond," Thomas; Johann Strauss' waltz "A Thousand and One Nights," and "Czardas" from "Coppelia," Delibes. Encores given were two Goldman numbers, "A Bit of Syncopation" and "Star of the Evening," waltz. Following his cornet solo Mr. Williams was obliged to play two extras: "Silver Threads Among the Gold" and "Song of Twilight."

Much intelligence was displayed by Mr. Goldman in his readings of the Schubert works. It was a surprise to many that the "Unfinished" symphony could be rendered so beautifully by a band. The general effect, despite the absence of the string instruments, was highly artistic.

### Scotti in Chicago

Antonio Scotti has just been in Chicago on a short business trip in connection with the coming fall tour of the Scotti Grand Opera Company. He was accompanied by Georges Eyssautier, who has charge of the company's publicity. Mr. Scotti will soon be ready with the complete announcement of the tour.

### Raisa Creates Sensation in Buenos Aires

A cablegram from Rio de Janeiro, sent to R. E. Johnston, manager of Rosa Raisa and Rimini, reads: "Created sensation in 'Aida.' Public went wild. Endless ovation. Numberless flowers. Criticisms marvelous."

### Louise Darclee Taylor Joins Bracale

Louise Darclee Taylor has rejoined the Bracale Opera Company for the remainder of its tour of South America. This will be Miss Taylor's fourth engagement with the company. She will appear in Panama, where she has won favor previously, and will then proceed to Lima, Peru.

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## MICHIGAN F. M. C. HOLDS CONVENTION IN HOUGHTON

Annual Meetings Take Place June 28 to 30—Musical Programs Interesting

Houghton, Mich., July 2, 1921.—The Michigan Federation of Music Clubs held its annual convention at Houghton, June 28, 29, and 30, under the auspices of the St. Cecilia Club of Houghton. Robert H. Shields, village president, made the address of welcome and greetings from the St. Cecilia Club were extended by Mrs. J. T. Maxwell, president. The founder of the club, Mrs. F. W. Nichols, also extended greetings and the response for the Federation was made by the president, Mrs. Norris Wentworth, of Bay City.

In the evening Robert McCandless, baritone, of Ann Arbor, state and district winner of the M. F. M. C., 1921, was heard, and there was also a program by representatives of federated clubs, arranged by Mrs. T. O. Leonard, Jr., of Detroit, chairman. Those who participated were Leta G. Snow, Morning Musicales, Kalamazoo; Mrs. F. W. Nichols, Houghton; Helen Western, Mrs. F. J. Kepler, Saturday Music Club, Marquette; Florence Canham Fish, Ruth Hawler, Ottawa, Thursday Morning Music Study Club, Port Huron; Ada Lillian Gordon, Tuesday Musicales, Detroit; Mrs. Joseph A. Michaelson, St. Cecilia Society, Grand Rapids; Winifred Jakola, Ester Benrick, Matinee Musicales, Calumet.

The regular business meeting followed with reports of officers and chairmen of standing committees, together with a talk on student extension work by Mrs. Weingarten, Flint. This comprised the morning's program on Wednesday. After a luncheon at the Onigaming Yacht Club, five-minute reports of club delegates and a discussion of club methods occupied a major portion of the afternoon.

In the evening there was a concert by the members of the St. Cecilia Club of Houghton. In addition to numbers by the Club Chorus, there were solos by Mrs. L. Bree, Mrs. J. F. Maxwell, E. C. Austin, Mrs. R. A. Gordan, Beulah Carr Matzger, Jessie Cameron, Lyle Engstrom, Mrs. E. M. Lieblein, Aleda Cameron, Mrs. Elli Suokas Steinback, Mrs. S. Olling.

Thursday morning was given over to the election of officers and revision of the constitution and by-laws. After luncheon, which was served at the First Congregational Church, Hancock, a visit to the Michigan College of Mines proved most interesting, and later there was a tea and musicale at the residence of Mrs. F. W. Nichols, honorary president of the M. F. M. C. Mrs. H. M. Gillett, of Bay City; Mrs. Hastreiter, of Ann Arbor, and Mrs. Nichols presented the program.

Gustave Holmquist, basso cantante, gave an interesting program at Odd Fellows Hall in the evening.

Although this officially closed the convention, there was a delightful motor trip and picnic to Copper Harbor, Keweenaw County, on Friday.

Some interesting facts concerning the Federation were presented by Mrs. Wentworth in her reports. She stated that the Michigan Federation had added eighteen clubs to its roster since the 1919 biennial at Peterboro. Much of the credit for this has been due to Mrs. E. J. Ottoway, Port Huron. A noteworthy endeavor launched by the Michigan Federation is the Michigan Artist Bureau, under the leadership of Mrs. T. O. Leonard, Jr., of Detroit, organized in 1920. This bureau has issued a circular listing artists available for voice, piano, accompaniments, violin, and ensemble. A number of engagements have been secured and the prospects point to the promise of much usefulness on the part of the bureau in the future. There is no fee for this service at present.

A new committee was named by Mrs. Wentworth in March, namely, the Junior Club, with Helen Baker Rowe, of Grand Rapids, as president.

### Novel Students' Recitals at Harcum School

One of the interesting features of the closing month of the Harcum School, at Bryn Mawr, Pa., is the series of recitals given by the students. The program for each of these is given by two pianists and one singer or violinist—the custom being that each music student must play or sing all of the pieces which she has learned with finish during the session. These young artists select three friends among the students to act as hostesses, who receive the guests, have entire charge of the details of the recital, and afterwards throw open the doors between the lovely big studio and the drawing room, where the performers are waiting to receive the guests. There is always an ice or some other light refreshment, and the evening ends in a delightful social way.

There is an unusual charm about these informal musicales. All through the session at the weekly musicales the school has heard these ambitious young students and watched their improvement from time to time, and there is a spirit of keen friendly interest when each girl gives a resumé of her year's work.

### Fine Program at Hughes Studio

The fourth program in a series of recitals by the artist pupils of Edwin Hughes was given on Friday evening, July 8, by Lynette Koletsky, who played the following program: Bach-Liszt, prelude and fugue in A minor; Beethoven, sonata Op. 81a ("Les Adieux"); Schumann, novelette in D, "Aufschwung," and "Ende vom Lied"; Liszt, "Gondoliera" and "Walderauschen"; Chopin, etude in F minor and ballade in A flat; Albeniz, "Seguidilla."

The young pianist is gifted with an exceedingly facile technique, and held her audience with the ripe and interesting interpretation of her numbers. As encores she added the Gluck-Saint-Saëns caprice on airs from "Alceste" and Chopin's G flat walse.

### Mayer Artists Engaged for Montgomery, Ala.

Kate C. Booth, Lily Byron Gill, and Bessie Leigh Ellenberg, who provide the principal musical fare for Montgomery, Ala., are now in New York engaging their artists for next season. Two of the concerts in their series have been taken from the Daniel Mayer roster—Marguerite d'Alvarez, the Peruvian contralto, in a song recital on

January 27, and Guy Maier and Lee Pattison in a recital of music for two pianos on March 9. Mme. d'Alvarez has also been engaged for a recital in the Municipal Series in Holyoke, Mass., on January 17.

### Atlantic City Orchestra Scoring Heavily

Crowds that completely filled the large music hall on the Steel Pier and hundreds who were turned away was the glorious Fourth that greeted J. W. F. Leman and his symphony orchestra.

With Idelle Patterson, coloratura soprano, and Dorothy Bible, violinist, as soloists, and a program which included the "Unfinished" symphony by Schubert, a new American Festival Overture by Kretschmer (a work of exceptional merit), the "Dance of the Hours" by Ponchielli, the two intermezzos from the "Jewels of the Madonna," the scherzo from Mendelssohn's "Midsummer-night's Dream," and the "William Tell" overture, Mr. Leman presented a program that was wholly adaptable to the holiday audience.

Idelle Patterson offered the "Mad Scene" from "Lucia" and disclosed a voice of extraordinary flexibility and accuracy. The flute obligato was furnished by H. Schlegel. Dorothy Bible, the violinist, played the "Faust" fantasia by Wieniawski in her usual clean-cut style.

### May Mukle Returning from Abroad

From London comes word that the Classical String Quartet Concerts, of which May Mukle, the cellist, is a member, are going splendidly and attracting a good deal of attention, with the result that next season more and bigger concerts are being planned. So great has been the success of the quartet that Miss Mukle is now attempting to rearrange her American engagements for next season so that she can return to England for December, January, February and part of March to go on with this work.

Miss Mukle is booked to sail with Rebecca Clarke on the S.S. Canada from England on July 16, and will go straight to Pittsfield, Mass., via Montreal, where she will be the guest of Gertrude Watson of Onota Farm. Miss Mukle will again be prominent in Berkshire musical activities during the rest of the summer and early fall.

### A Letter of Appreciation of Carrara's Art

After hearing Olga Carrara sing, Lillian Barker Garner, a music lover of New York, wrote the following letter of appreciation to the young Italian artist: "It was a delight to hear your gorgeous voice once more. If New York does not hasten to acclaim you as one of its foremost stars, then it is woefully lacking in discernment and appreciation. Your charm was not for the ear alone; you were a veritable feast for the eye. In your beauteous simplicity you seemed to me a perfect human symbol of the untarnished lily, so unconscious of all your attributes."

### Carmela Ponselle Divorced

Carmela Ponselle, mezzo soprano, in private life Mrs. Henry Giamarino, obtained a divorce from her husband, a New Haven, Conn., physician, on June 25, 1920, although the fact has just been announced. They were married in February, 1915, but lived together only six months. Miss Ponselle, who is a sister of Rosa Ponselle of the Metropolitan Opera, will return to the concert stage next season under the same management as her sister, National Concerts, Inc.

### "Lotus-Bloom" Going Well

"Lotus-Bloom," a new piano number by Charles Hueter, is one of the most attractive written by this well known composer. In its orchestral arrangement it is now being played with immense success by Leman's Symphony Orchestra, Steel Pier, Atlantic City, N. J., and the hotel orchestras of the Hotel Bond, Hartford, Conn., and the Hotel Frontenac, Quebec, Canada.

### Krebs Gives Recital at Lake Minnewaska

At the Wildmere House, Lake Minnewaska, in the Catskills, S. Walter Krebs gave an evening of piano music on June 22. He opened the program by playing "America! We Live for Thee," a song which is gaining favor and of which he is the composer. Then followed the Bach-Tausig toccata and fugue in D minor; Beethoven sonata, op. 81; Chopin nocturne in D flat and ballad in A flat; Hungarian rhapsody No. 12 (Liszt), and Krebs' own "Prelude d'Amour" and waltz. Before each selection he gave a brief talk on the music.

The "Wildmere" is one of the largest summer resorts in the State, and those present liked Mr. Krebs' playing and personality so well that he will return later in the season.

### Hanna Brocks-Oetteking Resting in Europe

After a delightful ocean voyage, Hanna Brocks-Oetteking spent a week in Holland before joining her family in Germany, where she is at present. The singer will pass the summer in Germany and Holland, resting and enjoying herself, later, however, going to Bad Elster, a summer resort. She will return in the fall, prepared for the season 1921-22.

### Patterson Singing Return Engagement

Following her success as soloist with the Leman Symphony Orchestra at the Steel Pier, Atlantic City, N. J., on July 2, Idelle Patterson, by popular demand, has been engaged to sing again with this organization on July 17. On her previous appearance, 10,000 auditors applauded her.

## OBITUARY

### Carl Retter

Carl Retter, aged seventy-one, teacher, composer, pianist, organist, and conductor, one of the leading figures in Pittsburgh's musical world since 1871, died July 8 at his home, Tower Hall Farm, Washington County. Mr. Retter came to this city from Munich, Germany, at the age of twenty-one. In 1877 he established the Symphonie Society, which in the very few years of its existence achieved considerable fame, particularly for the part taken by it in the "Messiah" production of 1878 and the first May Festival of 1879.

Since that time Mr. Retter has drilled and conducted large choruses for every Pittsburgh musical event of importance. He was associated with Theodore Thomas and later with Anton Seidl in the May Festivals conducted by them. It was through his initiative that the Beethoven Ninth had its first Pittsburgh performance under Seidl. It was he, too, who gave a first public hearing to many of the important works of his fellow-townsmen, the composer Adolph M. Foerster.

Mr. Retter was one of the founders of the Art Society and has always been noted among his many friends as a man not only of sound musical ability, but also as an unusually versatile artist. He leaves his widow, Mary O. Harrison Retter, and a daughter by a previous marriage, Mrs. Shreve of Atlantic City.

### Mrs. Lionel Hayes-Robsarte

Mrs. Lionel Hayes-Robsarte, of New York and Pomona, died Sunday, July 10, of heart failure following a minor operation. Mrs. Robsarte sang professionally abroad for many years and more recently toured for two seasons with Mme. Schumann-Heink throughout the United States.

The death of Mrs. Robsarte will be mourned by a host of friends in the musical world to whom she has endeared herself. She leaves a husband, the well known vocal teacher, and one daughter.

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## REVIEWS AND NEW MUSIC

(Oliver Ditson Company, New York, Chicago, London)

### "MOODS" (Song)

By Carl Busch

Conductor, composer, instructor, winner of prizes in many contests, Carl Busch, Danish-American, originally a violinist, graduate of conservatories in his native land and Brussels, settled in Kansas City since 1887, has brought that city whatever musical fame it has through his many activities. Symphonic works, Indian songs, cantatas, etc., based on American subjects, he is one of those who, though foreign-born, have been thoroughly Americanized, partly through marriage (his wife was Sallie Smith, of Fayette, Mo.) and also through affinity with this country.

"Moods" is a poem by Sara Teasdale, saying: "I am the still rain falling, I am the brown bird pining," but begging the beloved to be the earth, the sky. It is set to music of expressive melody and interesting harmony, as is always the case with Carl Busch. Some altogether unusual harmonies and modulations occur after the first stanza, full of impulse, working up to a climax on high tone, the piano accompaniment assisting. A counter-melody in the piano part ensues on the second stanza, the whole coming to a natural close. For high and medium voice.

(Harold Plummer, Inc., New York)

### "THE INVOCATION OF ISIS" (Song)

By Marianne Genet

The poem, of two stanzas, is by Nelle Richmond Eberhart, and concerns Isis with the temple at Abydos, where the heart of Osiris is said to be buried. Osiris is the supposed Egyptian Lord of the underworld, slain by his brother. His sister Isis found the dismembered portions of the body, and built over each fragment a temple for his worship. The poem, then, is Oriental. Heretofore Mrs. Eberhart has contented herself with American Indian or love subjects, many of which have found music in Cadman's settings, but with this she ventures into another art-world, and with entire success, so strangely Arabian is this poem and mood.

The composer begins with four measures of "Aida"-like prelude, making an African foreground, following which comes the Oriental melody, with thirds in the piano part, and a refrain which sounds like the chorus of women in the tomb scene of "Aida." This is no disparagement, but rather a compliment, in so directly hitting the right atmosphere for the song. Augmented seconds, peculiar harmonies, harp-like chords, and a final climax on "Lo, he comes!" are found in the music, which is dedicated to Olive Fremstad, and ranges from D below the treble staff to A above.

(Roosey & Co., New York, Toronto, London)

### "WHEN LOVE FILLS YOUR HEART WITH A SONG" (Song)

By Kennedy Russell

Of "melody ballads" there is no end, but once in a while we find one which is essentially a hit, and such a one this appears to be, for it has words and music of appealing quality, with a refrain which sticks in the memory. Composer Kennedy Russell knows how to strike the popular style in this wedding of poem and music.

### "AH, MY BELOVED" (Song)

By William Stickles

This is the familiar Omar Khayyam "Fill the cup that clears today of past regrets and future fears. . . and one by one crept silently to rest." It is a dramatic song, fitting well the text, so full of surcharged emotion. Descending diminished sevenths usher in each stanza, and a big climax ends the first. Then follows a slow movement, full of longing sadness, passing into minor, soft close. Well conceived and executed, the song should find its way to our concert halls with ease. For high and medium voice.

(The Boston Music Company, Boston and New York)

### TWELVE EASY PIECES FOR THE PIANO

By Susan Schmitt

The supplementary caption of these pieces is "Fun and Frolic" which well pictures their contents. Either an appropriate verse, or descriptive sentences accompanies each piece, so the youthful mind can see "what it's all about," an important thing for children. The "Doll's Wedding March" starts with the opening strain from the "Lothengrin" wedding march. "Here Comes the Bride," "Spin, Spin" is an old folk song, in minuet style; "Jolly Comrades" is a good "marching song;" "Goldie Locks" has in it the growls of the mother-bear, later of the dad-bear, and of the baby-bear, dying away softly; "Nancy Dill" is a rustic dance, a Southern banjo-song, the accompaniment being in the style of a banjo, a bright, pretty little piece; "Come Dance" is like a peasant-dance in wooden shoes; "Hunting Song" has character appropriate to the subject, and "School's Out" well echoes the thoughts—O joy!—of a few million school-children about this time of the year. The pieces are of one or two pages only, about grade one and two, all fingered, with pretty sketches on the cover selected from the scenes portrayed in music.

### "A BAGFUL OF GOODIES" (for Piano)

By Charles Huerter

This booklet of twenty-seven pages is a collection of piano pieces, grade one or two, by one experienced in writing for "kids," and the music is of a character and intellectual basis which will appeal to the young mind. A "Merry Round" is in tarantelle style; "Song Without Words" is a left-hand melody, with sub-subject in the right; "Cheerful Moments" is well named; "The Parade" is a vigorous military march, and "Dancing School" is a graceful little waltz. All the pieces are of refined character, marked with fingering.

### "ARIOSO" (In Various Arrangements)

By Bach

For violin and piano; high voice and piano; low voice and piano; high voice, piano and violin obligato, and for organ, this standard number by the great Johann Sebastian Bach, is now available to suit various needs. Old "Father Bach," in his little St. Thomas' Lutheran Church in Leipzig, ground out cantatas and sacred songs regularly, somewhat as Anthony Trollope did his novels; only the Bach music had the divine spark behind it, and has endured for the centuries. Carl Engel and E. S. Barnes have made these arrangements, which bespeak their merits.

### "NOCTURNE" (Song)

By Carl Deis

Nine pages long, requiring a near-operatic style of sustained singing, this is the work of a high-class musician, descriptive in character, for while it begins with a lullaby, the piano accompaniment and subsequent development make it almost an aria in style. For high and low voice.

### "INVINCIBLE AMERICA" (March, for Piano)

By H. J. Woods

Beginning with trumpet-like fanfare of melody, with trombone octaves in the bass, there is much tunefulness in this lively march. On conventional lines, it is much like the Sousa marches, moving with snap, and coming to a close (like Sousa's) on the sub-dominant. One somehow imagines this to be originally a brass-band march, so full of suggestion of the band are the various phrases. It is also arranged for band, the cover-page showing the nether limbs of soldiers in leggings on the march.

## Résumé of Patton's Second Season

Fred Patton, the bass-baritone, has finished his second complete season in the concert field. The list of important engagements, he has filled during 1920-21 is enough to make many a nationally prominent artist sit up and take notice, for he has made appearances with the following well known organizations and important festivals: Chicago Apollo Club, Boston Handel and Haydn Society, St. Louis Symphony Orchestra and Pageant Chorus, Detroit Choral Society, New York St. Cecilia Society, Philadelphia Choral Society, and New York, Worcester, Asheville, Fitchburg, Glens Falls, Halifax and New Glasgow festivals.

Mr. Patton also has made concert and oratorio appearances in many cities and towns apart from the above, among them Greensboro, N. C.; Atlantic City, Plainfield, Elizabeth, New Brunswick, and Roselle, N. J.; Yonkers, Brooklyn, Syracuse, Elmira, Cold Spring Harbor, Port Chester, Newburgh, and Irvington, N. Y.; Truro, Nova Scotia; Springfield, Mass., and South Manchester, Conn., the latter being his home town.

The total number of engagements sung by Fred Patton from August, 1920, to June, 1921, is over one hundred, no less than forty-five of them being appearances in the standard oratorios and cantatas.

In August the bass-baritone leaves for his fourth tour of Nova Scotia, which will open in Halifax with his appearance on August 15 at the 150th anniversary celebration of Sir Walter Scott's birth. Mr. Patton already has been engaged for two performances at the Worcester Festival in October, this being a reengagement from his successful appearance there last fall, and incidentally the fifth time he has sung in Worcester in two years.

## Chicago Opera Engages Margolies Pupil

James Wolf, an artist pupil of Samuel Margolies, has been engaged by Mary Garden to sing leading bass roles next season with the Chicago Opera Association. He will be heard in two Russian operas which will be produced for the first time, and will also sing the leading bass roles in the Wagnerian operas.

Mr. Wolf will be remembered as being one of the principal singers who came here with the Russian Isba. He has been studying diligently for the past year and a half with Mr. Margolies, under whose guidance Mr. Wolf's art became mature.

When Mary Garden heard him a few months ago, she was so enthusiastic that she pronounced him "a real find."

## American Institute of Applied Music Recitals

The American Institute of Applied Music, on June 22, began a series of recitals extending over a period of six weeks, as follows: June 22, song recital, Lotta Madden; June 29, recital, Margaret Spatz, piano, and Mabel Besthoff, voice; July 6, song recital, McCall Lanham and artist pupils, and Samuel Prager; July 13, clavichord recital, Lotta Van Buren; July 20, song recital, pupils of Leray Tebbis; July 27, recital, artists to be selected. Kate S. Chittenden has urged that friends of the students are cordially invited.

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#### THE FIRST OPERA.

"Is it possible for you to give me the following information? When was opera first given—that is, in what year and what was the name of the work—also name of composer and when performed. If there are any other details I should be greatly obliged for them, in fact anything pertaining to the earliest operas would be thankfully received by a constant reader of your journal."

The earliest compositions that bore any relation to what is now called opera were privately performed, one of them being the "Dafne" of Jacopo Peri in 1597, but not a trace of any of these works survive, nor of the musical dramas by Emilio del Cavaliere and Vincenzo Galilei of about the same period. Authorities on opera usually date the actual foundation of that form of composition from the year 1600, when a public performance of Peri's "Euridice" was given at Florence in honor of the marriage of Maria de' Medici and Henry IV. of France. A printed edition of this work was published in Vienna a few years later, and there is a copy of it in the library of the British Museum. A reprinting of this has been made to enable those who are interested to study it. It is said that "except for a few bars of insignificant chorus" the whole work is "accompaniment recitative." The instrumental parts of the work are said to be "poor and thin," the chief beauty being the vocal parts. The original edition of "Euridice" contained a long preface which "should be read by all interested in the early history of opera."

The next composer, Claudio Monteverde, brought out "Arianna" in 1607 and "Orfeo" in 1608, and with these two works the development of opera started. "Arianna" moved all the theater to tears. "Orfeo" is still in existence and a few years ago was reprinted. Monteverde employed an orchestra of thirty-nine instruments. The success of these operas was so great that other musicians immediately began catering to the demand for the new style of music and many operas were brought out, few, if any, of them surviving. Every city in Italy began producing opera, and soon France followed suit. From that time until the present day, opera has flourished, changes appearing as the taste developed.

#### MUSIC CLUB PROGRAMS.

"Do you know if there is any book that has programs arranged for the use of clubs? That is, programs that can be used just as planned in the book, so to avoid the trouble of making them out. We are a young club and have only a handful of members up to the present time, and it so happens that we are all rather busy people, so 'ready to use' programs would be a great help."

The Oliver Ditson Co., of Boston, has published a book of "Music Club Programs," the selections being taken from "all nations." In connection with the programs, there are questions that can be used in the study of the different compositions and composers. This book should be of value to a young club.

#### SCIENCE OF HARMONY.

"I know there are many books written on the science of harmony, but I would like very much to know who was the first person to write on that subject."

The very first treatise on harmony as a science was written by Jean Philippe Rameau (1683-1764). Rameau was an original and distinguished composer; he came from a musical family and at the age of seven played on the harpsichord any music given him. When very young he went to Italy, but did not find the prevailing style to his liking so returned to France. The publication of his "Treatise on Harmony" caused a great stir, but it was his ambition to become a composer of opera. In 1726 he brought out two light operas in Paris and for thirty years his works dominated the French stage. Chord building, classification of a chord, and a fundamental bass, are the three leading ideas of his system of harmony.

#### AMERICAN COMPOSERS.

"Can you tell me where a list of American composers can be obtained? Is there any book that publishes such a list? In some ways it seems more difficult to obtain information as to the American composers than to foreign ones. I would like to make a study of American works."

The Information Bureau does not know of any book that gives the names of the American composers, that is a full list. A little book has a good list of the women composers of all nations, but it is a simple matter to pick out the American ones. The number of American composers is getting so numerous that a list would be some trouble to make. New composers are constantly appearing, as you know, more or less well known so there would have to be constant additions made.

#### MUSICIANS BORN IN FEBRUARY.

"Would you be so kind as to give me the names of the well known musicians that have been born in the month of February? I am trying to become a musician, working hard, and would like to know of those born in the same month that I was."

The Information Bureau has had this question asked once before, a couple of years ago, and endeavored to answer it by looking up the names of musicians whose names were well known and who were born in the shortest month of the year. The task was soon given up, for in the four weeks, going back perhaps a hundred or more years, there were over two hundred names. The best way for you to obtain the information, would be to consult the musical dictionaries, where these names appear. In one of these books there are over a thousand pages to be consulted, so you can see that it takes time. It can be said, however, that three of the "famous" opera singers, their names given alphabetically, who were born in February are Caruso, Geraldine Farrar and Mary Garden, a great trio to head the list.

#### SCIENTIFIC TERMS.

"Do you think it necessary for a teacher of singing to make a pupil practice speaking, when he is trying to learn to sing? I think I know how to speak and pronounce words, so it makes me very much annoyed to have to stand up and say words, when I want to sing. I have taken lessons of this teacher for a short time only, but intend to change to someone else who teaches singing not talking. Do you think I am right?"

Whether you are right depends entirely upon whether you do speak and pronounce your words correctly. You know that diction is one of the most important parts of singing, and unless you have a good speaking diction, how can you sing so that the words are intelligible and understood by those listening to you? Last winter at the opera when English was the principal language sung, the words were for the most part entirely unintelligible, a foreign language would have done exactly as well. If by chance one of the singers did enunciate distinctly, the critics all made reference to the fact in their reviews of the performance. If you have been studying with a good teacher, she probably knows whether you need speaking lessons as well as singing ones. You may not know it, but one authority, on singing, an English music critic, said some years ago that "when English people attempted to sing they found out they had not yet learned to speak" and everyone who has listened to many of the English singers realizes the truth of this. Their articulation is not clear in speaking, therefore it cannot be clear in singing.

#### A SMALL CLUB.

"In the town where I live there are about half a dozen of us who are interested in music, and are studying seriously, just

for the love of it if we never make any professional use of it. Do you think we could form a club, or would six be too few even for a beginning? The community is not very musical but we would like to make it more so if possible. What is your opinion?"

If you have six young people working seriously in music, you have the nucleus for a club with a good prospect of interesting others. It would seem as if your townspeople would take an interest in the young people who were sufficiently ambitious to form a club, and set a high standard for themselves. It is a most laudable ambition that should help yourselves as well as others. Regular weekly practice together—and it should be regular—will make your progress in your studies more rapid. Your small club ought to be a real influence for good and prove of educational advantage to others as well as yourselves. Probably in a short time you will find there are others wishing to join your organization. Have a few simple rules, but nothing very stringent, so that the weekly meetings will not be unattended; in fact, take your little club just as seriously as if it had a big membership.

#### WICHITA'S MUSICAL ACTIVITIES

##### Many Artist and Student Recitals Given with Success

Wichita, Kan., June 15, 1921.—Owing to a delay in this letter, last month's high points in Wichita's activity will simply be enumerated. Chief among them was the visit paid by the New York Philharmonic Orchestra, Josef Stransky, conductor, and Henry Hadley, assistant conductor, who directed his own work, "Culprit Fay." It was the first visit here of this organization. It was a wonderful concert.

Galli-Curci closed the concert series to a sold out house in the Forum offered by Mrs. L. K. Brown.

The Municipal Series closed with the Chicago Grand Opera Quartet—Myrna Sharlow, soprano; Edna Swanson Ver Haar, contralto; James Hamilton, tenor, and Louis Kreidler, baritone.

Local activity included "Pinafore," presented by the municipal chorus, with local talent in the chief roles; a recital by the advanced students at Mt. Carmel Academy; a series of concerts, orchestra, choral and solo in character, by the high school music department; a moonlight pageant, "Pipes of Pan," finely produced by students at Mt. Carmel Academy; a final program by the Wichita Musical Club, presenting compositions by Wichita musicians, and the usual commencement exercises of Wichita College of Music, Fairmount and Friends Colleges, with innumerable private recitals by private teachers' classes.

In the last section, Minnie Ferguson Owens, teacher of voice, presented an unusual list as follows: Mabelle Rochelle Chambers, in Clearwater, June 3; artist pupils, June 7, in Wichita, at the Congregational Church; Ilomay Bailey, soprano, in Wellington, June 12; and ten students, June 14, in Wichita, at the Congregational Church Auditorium.

Special mention should be made, however, of the Wichita composers' program. It is an annual event on the pro-

gram list of the Wichita Musical Club, and several ambitious members were heard. Otto Fischer's musical reading, "The Wisdom of Love"; the three numbers, mazurka, minuet and scherzo, by Verna Moyer; two improvisations for piano by Lucille Kells-Briggs, and songs by Mary Hamilton Myers, Melda Bassett, Robert Rogers, Mrs. Higginson and Donald Williams were the chief program numbers.

The Saturday Afternoon Music Club has organized a piano quartet. Mrs. Richard Gray is in charge of the coming year's programs.

H. Augustine Smith conducted an institute on special church music the past month in Wichita.

The Wichita Concert Series is announcing the coming next season of Jascha Heifetz, violinist, and Mario Chamlee, Metropolitan tenor. Four concerts will be given, Mrs. L. K. Brown directing, the other two to be announced later.

Ralph Brokaw, violinist, attended the N. F. M. C. biennial convention and young artists' contests at Davenport. Mr. Brokaw was invited as judge of the violin contest in view of his having turned out the national winner two years ago, and officiated as chairman of the judgeship.

Summer classes are larger this year than usual and the school classes and school orchestras are all being continued throughout the summer. Every grade school has its violin class and orchestra. The high school orchestra is disbanded until fall.

O. C.

#### Ethan Allen Taussig Pupils in Recitals

During the month of June the pupils of Ethan Allen Taussig, of St. Louis, Mo., were heard in four very interesting recitals, which took place on the evenings of June 13, 14, 17 and 18. All the young singers gave a worthy account of themselves and reflected credit upon their teacher. Esmeralda Berry-Mayes was at the piano.

#### Alice Warwick Ends Busy Season

A successful season both in the concert field and in teaching has just been ended by Alice Warwick, soprano, who will shortly be on her way to Oskaloosa, Kan., where she will spend the summer, partly as a vacation and at the same time filling a few dates. She will return to New York at the end of August, when she will resume her teaching.

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# LAZARRO

## Musical Comedy - Drama - Motion Pictures

"The Old Nest," the Goldwyn-Rupert Hughes masterpiece, began its third successful week of a limited engagement at the Astor Theater, July 10.

Robert Locker has signed a contract with The Bohemians, Inc., and is now working with John Murray Anderson, designing the settings and costumes for the "Greenwich Village Follies, 1921."

The George White "Scandals of 1921" opened at the Liberty Theater last Monday.

Maurice and his new dancing partner, Leonora Hughes, have been engaged by Charles Dillingham for his forthcoming production of "Good Morning, Dearie," a new musical comedy by Anne Caldwell and Jerome Kern. The piece is scheduled for a Broadway opening in October.

Emanuel Baer, for several years chief assistant to Hugo Riesenfeld in the preparation of musical scores to be used in connection with the motion pictures, has been made assistant conductor of the Rivoli orchestra.

According to Antonia Sawyer, the well known New York manager, New York will have an opportunity to see a genuine Spanish opera comique this fall, when Manuel Panella, one of Spain's leading theatrical producers, will stage "El Jato Montes" ("The Wild Cat"). The work has enjoyed a two year run in Spain, several months in South America, and two hundred nights in Mexico City.

Eleanor Painter and "The Last Waltz" continue to draw large audiences at the Century Theater.

Chorus girls will welcome the innovation which is being introduced at the new Earl Carroll Theater, where their dressing rooms are to be but one short flight above the stage.

"Just Married," with Vivian Martin and Lynne Overman, continues to draw capacity audiences at the Shubert Theater.

Ned Wayburn has acquired the rights to a new musical play entitled, "Love Knots," book and lyrics by Alonzo Price and George Parker, with music by Antonio Bafunno. Mr. Wayburn will stage and present this work under his own management some time in October.

"Biff, Bing, Bang," the revue which has been given at the Amsterdam Theater by the Canadian soldier actors, closed its New York engagement Saturday evening, July 9. The piece will open in Boston at the Shubert Theater August 15.

Mr. and Mrs. Joseph Urban sailed on the S. S. Orbita for Europe. Mr. Urban is going to see his mother and his old home in Vienna for the first time since the beginning of the war.

George Hobart's play, "Sonny," which Raymond Hubbell has put to music, will be presented at the Cort Theater by the Selwyns, August 15.

F. Ziegfeld, Jr., has engaged Frank X. Hope for an important executive position. Mr. Hope has recently been associated with George M. Cohan.

What is said to be the largest motion picture screen in the world was hung at the New York Hippodrome, July 7.

Thirty of the most prominent members of the Lambs, Friars, Players and Green Room Clubs will stage a mid-night revue, July 14, at the Shubert Theater, under the title of "All Star Idlers of 1921." This is the first of a series of similar performances to be given in and around New York before the beginning of the fall season.

### THE RIVOLI.

A remarkably interesting program was presented at the Rivoli last week in connection with Rex Ingram's fine screen version of Balzac's "Eugenie Grandet," which appeared under the title of "The Conquering Power." So great was the picture's success that it is being continued a second week at the Rialto. The program opened with Victor Herbert's "American Fantasie," Frederick Stahlberg conducting the Rivoli Orchestra. As was most appropriate in a week which contained a national holiday, "The Star Spangled Banner" was sung by Susan Clough, mezzo soprano, and sung very well indeed. In the traditional costume, with the colors in her hand and the pedestal upon which she stood guarded by a representative of the Army, Navy and Marine corps, she made a picture not easily forgotten. An outstanding musical feature of the program was the first scene from the second act of Massenet's "Herodiade." Marcel Salesco, baritone, was the Herod, who gave a very fine interpretation of the familiar "Vision Fugitive." The slaves were Mary Fabian, soprano, and Susan Clough, mezzo soprano. Desha, as the vision of Salome, was a dancing figure well worth an aria. The two dancing slaves were Vera Meyers and Jean Chappelle. Desha was also on the program for a solo dance, giving Rudolph Friml's "Danse Orientale." Selections from "Faust" were used as the organ solo by Prof. Firmin Swinnen. The regular pictorial and the second installment of the inimitable Tony Sarg's Almanac completed the bill.

### THE STRAND.

Gabrielle D'Annunzio's "Cabiria" returned to Broadway last week, playing to capacity houses at the Strand. The work was one of the very first to appear on Broadway as a production in itself able to attract large audiences at theater prices. That was in 1914, and many indeed have been the films which followed where "Cabiria" led. Despite its age, it still holds much that is remarkable, and the enthusiastic audiences which were in evidence testified to its abiding fascination. Owing to the length of the picture it was necessary to deviate somewhat from the regular Strand program. There was no act overture. Following the regular topical review, the work itself was introduced by a delightful prologue sung by Amanda Brown and Judson House. Both artists possess excellent voices which were heard to especial advantage in this short scene. A setting which was on a par with the high standard maintained at the Strand, contained a most realistic Vesuvius from which the red hot lava could be seen to fall. The musical program which accompanied the feature was also worthy of special praise.

### THE CRITERION.

"The Golem" began its fourth week at the Criterion Theater, July 10. Judging from the success with which it is meeting there is every prospect of the picture remain-

ing at the Criterion until fall. In the first three weeks of its production, "The Golem" has already outstripped the record made by "Humoresque." The musical program contains the familiar "Eli Eli" which aroused such enthusiasm with the other picture.

### THE CAPITOL.

S. L. Rothafel arranged a program at the Capitol last week which found marked favor with the audiences despite the sizzling heat. The program opened with Elgar's "Pomp and Circumstance," the conductors being Erno Rapee, David Mendoza, and William Axt. Perhaps it was not strange that the heat affected the players, and this undoubtedly accounts for the purely mechanical presentation of this number so noticeable at the performance which the writer attended. It certainly was not up to the high standard of this excellent orchestra. "The Spirit of Independence Day," a most effective tableau, to which James Parker-Coombs recited the familiar story of the boy who called to his grandfather to ring old Liberty Bell, aroused much enthusiasm. A ballet divertissement called forth the services of Mlle. Gambarelli in Drigo's "Valse Bluette," Thalia Zanou and Leon Leonidov in the gavotte from Thomas' "Mignon," and a remarkably pleasing number by Arnt, entitled "Nola, a Silhouette," which was given by request by Mlle. Gambarelli, Alexander Oumansky, and Jessie York. It was well worth a repetition. The most ambitious musical number was probably the scene in which selections from "The Firefly" (Friml) were presented. In this the Capitol orchestra, the Capitol ballet corps, the Capitol mixed quartet, and three soloists—Maria Samson, Erik Bye, and Joseph Sheehan participated. Special mention should be made of the singing of the three soloists, Miss Samson doing especially fine work. The remaining musical number was the organ solo which closed the program. The film numbers were diverse, including the regular Capitol News, a Prizma satire on prohibition entitled "The Ghost of John Barley-Corn," five of the Urban popular classics, "The Northern Trail," based on the story by James Oliver Curwood, and Harold Lloyd in "Among those Present." For this last, an effective prologue was presented by Thomas J. Dowd and Louise Scheerer.

### THE RIALTO.

In keeping with the season, Hugo Riesenfeld arranged what was termed an "Independence Overture" at the Rialto last week. According to the footnote, "The Independence Overture," especially arranged for the celebration of Independence Day, is an elaboration of some of the most popular melodies of the wars of this country. The spirit of the Revolutionists is reflected in "Hail Columbia," "Red, White, and Blue," and "Yankee Doodle," and in the songs of the days of the Civil War are "Old Folks at Home," "Dixie," "When Johnny Comes Marching Home," and "The Battle Hymn of the Republic." "Break the News to Mother" was probably the greatest song of the Spanish-American War. "Over There" is typical of the World War, and the ensemble is brought to a climax with "America." Despite the intense heat, the Rialto Orchestra, with Hugo Riesenfeld and Joseph Littau conducting, gave a spirited interpretation of this number. Little Miriam Battista, the little star of "Humoresque" and of the children's sextet in the recent revival of "Florodora," appeared before the curtain at its close. Dressed in an American flag, she recited Fay Foster's "The Questions of the Flag" with much earnestness and appropriate gestures. She was accorded a veritable ovation. Edouardo Albano, baritone, was heard to special advantage in the "Maria, Mari," of Edouardo di Capua; this is a number specially suited to his voice, and he well deserved the warm applause which was his. Joseph Alessi, trumpet virtuoso, was scheduled to play a number from "The Blue Paradise," but he was prevented by illness from appearing, and in his place the ever-reliable Sascha Fidelman, concert-master of the Rialto Orchestra, played a Chopin nocturne, with harp accompaniment by Max Seydel.

Gladys Rice was the third in this trio of soloists, singing Lillian Ray's "The Sunshine of Your Smile." The remaining musical number was the organ solo, played by John Priest, which, in this instance, consisted of Meale's "Magic Harp." Dorothy Dalton in "Behind Masks" and Irving Cummings in "On the Trail," with a comedy by Larry Semon and the usual magazine completed the program.

### NEW YORK MUSICAL ATTRACTIONS.

"Broadway Whirl" (Blanche Ring, Richard Carle and Jay Gould featured), Times Square.

"Follies" (Ziegfeld's famous revue), Globe Theater.

"Sally" (this season's phenomenal musical show), Amsterdam Theater.

"Shuffle Along" (all negro revue), Sixty-third Street Theater.

"The Whirl of New York" (one of the best Garden shows ever offered), Winter Garden.

"The Last Waltz" (new Strauss operetta, claimed to be one of the best musical offerings presented in New York in years), Century Theater.

"Scandals of 1921" (George White's revue—opened July 11), Liberty Theater.

"Snapshots of 1921" (Nora Bayes, De Wolf Hopper and Lew Fields, stars), Selwyn Theater.

"Two Little Girls in Blue" (musical show with Fairbanks twins), Cohan Theater.

### FEATURE PICTURES THAT CONTINUE.

"Queen of Sheba," the spectacular Fox film, at the Lyric.

"A Connecticut Yankee in King Arthur's Court," at the Central; Fox film.

"Over the Hill," based on Will Carleton's poem, at the Park Theater.

"The Golem," a German film of musical worth, Criterion Theater.

"The Old Nest," a Goldwyn feature, Astor Theater.

"The Twice Born Woman," a photo drama, Hippodrome.

MAY JOHNSON.

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### An Appreciation of Ida Geer Weller

When the happenings of childhood have gathered perspective, they are often strangely significant. Once upon a time in a little town near Pittsburgh, the wind lifted the roof off a house, and when the frightened mother and father ran upstairs to rescue their little one, they found her cowering with delight and swallowing the big raindrops. If there is any old superstition that drinking raindrops gives a child a wonderful voice, it came true in this case, for the baby was Ida Geer Weller. As she grew the sunny disposition which had caused her to regard the playfulness of the elements with glee stayed with her. At the age of six she had discovered the joy of singing, and on her first day at school she volunteered to sing and did so to the delight of the pupils and teachers. From that time on there was no doubt about her aim in life. The training which followed included a course in a dramatic school as well as study with the best masters of voice in this country. Miss Weller is of Revolutionary stock, and prides herself upon being an American trained singer. Believing that the concert singer more than any other has a message and must be a psychologist, she arranges her programs with her finger on the pulse of the public.

### De Horvath Called a Genius

Upon her return home from an appearance in Utica, N. Y., Cecile de Horvath received the following letter from W. A. Semple, the local manager:

We certainly enjoyed your coming and I can assure you that everybody was delighted with the whole concert, and I might also add that they were "surprised," for it went beyond all expectations. All are talking about "the little lady who was so wonderful at the piano."

A notice of Mme. de Horvath's performance from the Utica Dispatch reads in part as follows:

Cecile de Horvath created a sensation by her brilliant work. Those familiar with the intricacies of skillful piano playing did not hesitate to consider her a genius. It was the signal for an enthusiastic and appreciative outburst of applause when she finished her masterly interpretation of the extremely difficult polonaise in F sharp minor. Mme. de Horvath displayed great ability in technique during the rendition of her first number. Her sympathetic interpretation of the selection pleased all. She made use of very few flourishes, but her attack was firm and brisk. Exceedingly graceful and charming is Mme. de Horvath at the piano.

### Schofield "Supreme Concert Artist"

Edgar Schofield was engaged to sing recently with the Treble Clef Club of Norfolk, and the next day the Ledger-Dispatch of that city paid tribute to him as follows:

Mr. Schofield demonstrated that he is a supreme concert artist, singing with splendid voice, beautiful control, enunciation little short of perfect, and with an ease that many a more widely-heralded singer might copy. Mr. Schofield does not strive for effects, nor yet mar his singing with facial contortions. He sounded an E below with the same lack of effort that he sang high E.

### Another Martino Pupil in Recital

An audience of 2,000 greeted Giulia Grilli at the song recital which she gave on June 17 for the benefit of the Huntington Hospital at Huntington, L. I. Miss Grilli presented an interesting program and sang with her accustomed skill. She is a pupil of Alfredo Martino, the well known vocal teacher of New York.

### C. Walter Wallace Playing at Cape May

C. Walter Wallace, after a two months' recital tour in Pennsylvania and New York, has accepted an engagement as organist of the Liberty Theater at Cape May, N. J., in conjunction with the Ferrara Quartet, all of whom are members of the Philadelphia Orchestra.

## MISSOURI M. T. A. HOLDS ITS ANNUAL CONVENTION IN JOPLIN

Meetings Take Place June 28 to 30 and Interesting Programs Are Presented

Joplin, Mo., July 2, 1921.—Joplin was the scene of the twenty-sixth annual convention of the Missouri Music Teachers' Association, which took place on June 28, 29 and 30. An interesting program had been arranged, for which the credit is due Georgia Frey Wagner, of Webb City, who acted as chairman, and the members of her committee, which consisted of Mrs. C. P. Kinsey, Springfield; Geneva Lichtenwalter, Kansas City; Herbert Krumme, St. Joseph, and Ellis Levy, St. Louis.

TUESDAY, JUNE 28.

The program was opened with an address of welcome by R. H. Montague, chairman of the executive committee, the response being given by William John Hall, president of the Association. A short musical program was presented by Gladys Vawter, of Joplin, and Lucile Veatch and Blanch Vance, of Webb City. A social hour followed.

In the afternoon a lecture recital on Chopin, given by Henry Loudenbach, Columbia, was preceded by the business meeting. In the evening an interesting program was presented by Martine Davidson, Harry E. Hill, Mary Bingham Porter, Norine Robards, Mr. and Mrs. J. T. Wallace, Lewis Wills, Mrs. Herbert Hakan, assisted by Ralph Osterloh, and the Apollo Club, of which T. Frank Coulter is director and Gertrude C. Henley accompanist. Immediately after the program a reception was tendered officers and members of the M. M. T. A.

WEDNESDAY, JUNE 29.

Wednesday's program opened with an organ conference, led by T. Stanley Skinner, of Drury College, Springfield. He was assisted by William John Hall, St. Louis; Herbert Krumme, St. Joseph; Charles Allen Cale, St. Louis, and Walter McElroy, Carthage. Mr. Krumme and Mr. Skinner gave several organ numbers in this connection. Later on in the morning Wort S. Moore, violinist, and Richard Canterbury, pianist, both of Kansas City, gave a program of works by Skilton, Bach-Saint-Saens, Schumann, Brahms, Dohnanyi, Pugno, MacDowell and Mr. Canterbury.

In the afternoon a violin conference was led by Ellis Levy, assisted by Mr. Moore, Mr. Cale, Rhetia Hesselberg and Mary Bingham Porter. Mr. Levy's address was entitled "Needs of the Twentieth Century Musician." An interesting feature was the demonstration of a music kindergarten conducted by Marie Guengerich and Lorraine St. John, Joplin.

The evening's program was presented by Bissell Padgett, Paul White McClure, Agnes Dade Cowan, Nelle Ross, Agnes Parry Williams, Rhetia Hesselberg, Miss Theo Bliedung, Mrs. E. A. Bliedung, Ralph Parland, Doris Kintner and Marian Wright-Powers.

THURSDAY, JUNE 30.

The piano and voice conferences occupied the program for Thursday morning. The first was led by Mrs. George Winter, assisted by Ottmar Moll, Alice Petingill, Mrs. C. P. Kinsey and Richard Canterbury. W. L. Calhoun gave an address on the interesting subject, "Some Considerations Looking to a Rational Curriculum of Piano Study," and Edna Lieber gave a talk and demonstration on "The Use of the Metronome." The voice conference was led by William John Hall, president of the association, who was assisted by W. H. Leib, Agnes Dade Cowan, George Winter, Agnes Parr Williams, Nira Wright and E. B. Rogers. The morning sessions closed with a brief program presented by Marie Guengerich, Frederick K. Parr and Rhetia Hesselberg.

T. Frank Coulter led the public school conference which opened the afternoon session. Mr. Kinsey, Principal H. E. Blaine and Mr. Hall contributed to the discussion. This was followed by a recital in which Mr. Hall gave a program of songs of the Orient, assisted by Edna Lieber, pianist. Preceding the business meeting which closed the afternoon session, Charles Allen Cale, violinist, and Mrs. Cale, pianist, gave the Cadman sonata for piano in A major and the John Powell sonata for violin and piano, "Virginianesque."

The closing program was given Friday evening by Cornelius Maffie, George Winter, Mabel DeWitt, Frances Bendelari, Miss Theo Bliedung and Rufina Bloss. F.

### Work Dedicated to Johns Hopkins Orchestra

The program for the conferring of degrees by the Johns Hopkins University at Baltimore, Md., was under the direction of Edwin L. Turnbull, president of the Johns Hopkins Musical Association, and was rendered by the Johns Hopkins Orchestra, Charles H. Bochan, director.

Gustav Strube's "Academic Epilogue," written especially for the orchestra and conducted by the composer, was heard for the first time on this occasion, and was exceedingly well received.

### Griffith Artist Under Anderson Management

Mildred Bryars, contralto, is now under the management of Walter Anderson and is being booked for recitals, concerts, oratorio and festivals, and in the early fall she will fulfill an operatic engagement. Miss Bryars gave a successful New York and St. Louis recital last season and this season just past she has toured outside of New York with no less favor. This contract with Mr. Anderson was signed direct through the Yeatman Griffith studios.



MILDRED BRYARS,  
Contralto.

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### Melba McCreery Scores with "Yohrzeit"

When Melba McCreery sang not so many weeks ago in Hackensack, N. J., for the Chaminade Club, the young dramatic soprano, according to the Evening Record, "thrilled her audience with her glorious young voice and a brilliant future is predicted for her." The writer of the review went on to say: "Possibly the most interesting number of the afternoon was 'Yohrzeit,' for which the composer, Rhea Silberta, gave a touching explanation. It is a Yiddish custom to light a candle on each yearly anniversary of the death of a dear one. 'Yohrzeit,' which means year's time, was the melody which had been used for generations in the family of Miss Silberta. Words cannot describe the dramatic tenderness and pathos of this composition, as Miss McCreery rendered it with deep feeling."

### Florence Grandland in Chicago

Florence M. Grandland, pianist and accompanist, will spend the early part of the summer in Chicago where she will play several joint recitals with Christine Langenhan, and where she will also do some advanced composition work with Mr. Borowski. The later part of the summer she will spend at the Grandland Cottage at Channel Lake, where she will devote most of her time to boating, swimming and hiking. Miss Grandland will return to New York in the fall, and will assist Mme. Langenhan on her fall tour.

### Ethel Clark to Give Recital

Ethel Clark, the young soprano who scored a unique success last season and then unfortunately was taken ill shortly after, is now fully recovered and is at present at Round Lake, where she will give several programs during the summer and at the same time prepare for her first appearance in the fall, which will take place at Curtis Lyceum, S. I.

## STADIUM CONCERTS OPEN

Adolph Lewisohn Makes Speech—Some 9,000 Persons Attend—Henry Hadley Conducts New Orchestra, Made Up Mostly of Philadelphia Players

The annual series of summer concerts at the Lewisohn Stadium opened on Thursday evening, July 7, the proceedings being started with a short speech by Adolph Lewisohn, donor of the Stadium and principal supporter of the concerts. Henry Hadley conducted an orchestra, which, owing to the refusal of the New York Musicians' Union to allow its members to play at the Stadium, was composed principally of players from the Philadelphia Orchestra with delegations from Chicago and Detroit. This heterogeneous body of players had only one rehearsal together, and there was, of course, considerable to be desired in the way of precision and smoothness; but there is magnificent material in the orchestra and one has the impression that, under Mr. Hadley's trained and capable leadership, it will develop within a few days into the best orchestra the Stadium has ever had.

The magic name of Richard Wagner, to whose works the entire first program was devoted, attracted nearly 9,000 to the big amphitheater notwithstanding the hottest evening of the year. Considering practically the entire lack of preparation, Mr. Hadley accomplished splendid results with his orchestra. The audience was thoroughly appreciative and insisted upon numerous encores.

FRIDAY, JULY 8.

To John Powell, the pianist, fell the honor of being the first soloist to appear at the Stadium concerts this season and judging from the reception that he received after his superb rendition of the Liszt Hungarian fantasy, the selection was a happy one. Mr. Powell was in fine fettle and his playing aroused the audience to a high-tide of enthusiasm. After many recalls he reappeared and gave his own "Rag-Picker's March." The orchestra, under the skillful baton of Henry Hadley, lent worthy support to the pianist in the Liszt selection. Other numbers on the program included the "New World" symphony of Dvorak, which was splendidly rendered; the overture to "Mignon," Thomas; Bizet's colorful suite, "L'Arlesienne," No. 1, and Humperdinck's "Dream Pantomime" from "Hansel and Gretel."

### Sciapiro Moves to Larger Quarters

Michel Sciapiro, the violinist, recently closed a season of successful concert engagements. Because of the many requests to teach during the summer he was obliged to move to larger quarters in Carnegie Hall, Studio 1007, where he will continue to teach, and also at his Yonkers studio, 240 Valentine Lane. The famous Sevcik, it is said, recently wrote in glowing terms of Sciapiro, both as teacher and as soloist.

### Interest Centers About Lydia Lindgren

Much interest is centering about the reappearance here next season of Lydia Lindgren, the young Swedish soprano, who will begin a transcontinental concert tour early in the fall. Already her manager, Harry H. Hall, has booked for her a fine list of engagements and it is expected that her season will be a very successful one. At present Miss Lindgren is resting at her new home on Long Island, where she is also preparing her repertory for the season 1921-22, which will include a number of novelties.

### Kriens to Teach This Summer

At the request of several out of town people—most of them teachers—Christian Kriens will teach this summer one day each week, at his Carnegie Hall studio, coming into town from his home in Hempstead, L. I., for this purpose.

Saturday evening, October 22, Mr. Kriens will give a recital in Aeolian Hall.

### Dr. Wolle Playing in State College

Tomorrow evening, July 15, Dr. J. Fred Wolle will give an organ recital at the Pennsylvania State College, State College, Pa. This is a return engagement, he having played there in January last.

### Alfredo Casella to Marry

Alfredo Casella, the prominent composer and pianist of Italy, will be married this month to Yvonne Muller, an accomplished pianist and pupil of Casella. After a honeymoon in Capri the composer and his bride will come to America.

### Metropolitan Soprano Engaged

The engagement is announced of Minnie Egner, soprano of the Metropolitan Opera, and Louis Hasselmanns, who will replace Albert Wolff as French conductor at the Metropolitan for the last half of the coming season.

## OPPORTUNITIES

**VOCAL INSTRUCTOR WANTED.**—A Conservatory of Music in the Middle West needs a vocal instructor, a tenor singer preferred, to take care of its vocal department. Terms attractive. Address "G. B. W.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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**WANTED.**—A concert pianist, who expects to give a number of concerts in New York and on tour next season, seeks as assisting artists soprano and violinist. Apply "A. R. C.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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**WANTED.**—An experienced organist desires organ position from middle of September in New York City or vicinity. Address Washington Heights Musical Club, 714 West 181st Street, New York.

**WANTED.**—Bass or Baritone (Jewish) for congregation Oheb Sholem, Newark, N. J. Inquire Rev. Moses Gann, 124 Johnson Avenue, Newark, New Jersey.

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## ACROSS THE COUNTRY

**Asheville, N. C., June 29, 1921.**—Maurice Longhurst, Asheville organist, gave a recital at Dartmouth College, Hanover, N. H., last Sunday, which was one of the principal features of the commencement exercises of that institution. Mr. Longhurst has been organist at Grove Park Inn for the past several years, and his recitals there have attracted audiences made up of musical connoisseurs from all sections of the country. Those interested in the musical development of Asheville feel that this city will sustain a distinct loss when Mr. Longhurst leaves in September to take up his work as dean of the school of music at Dartmouth College.

Gertrude M. Petvin, violinist, has just returned from New York and has opened her studios here. Her work this summer will be featured by a course of normal instruction. During her stay in New York Miss Petvin was associated with the Mannes School on the East Side, where one of her nine-year-old pupils last year won the first prize for greatest improvement in violin playing of any pupil in the school.

**Atlantic City, N. J., June 27, 1921.**—Evalyn Quick Tyson, local teacher and concert pianist, presented Mary Jacoby, a talented little pianist, in a recital. She was heard in works of Ardit, Rogers, Penn, and Denza. Her interpretation was meritorious and received hearty applause from the large audience that met in the music room of the First Baptist Church. The prospect of a brilliant future is predicted for Miss Jacoby.

A multitude of music lovers greeted the Leman Symphony Orchestra at the second concert given in the music hall on the Steel Pier last night. Two popular soloists, as well as a very interesting program, was the tempting challenge offered, although the weather was inclement. The opening overture, "Marriage of Figaro," Mozart, received a great round of applause. The "Rustic Wedding" symphony, a charming bit of descriptive music, was the symphonic offering. This beautiful Goldmark number lent additional charm to Mozart's overture. Two comparatively new numbers by modern writers sustained unusual interest in a "Midsummer Night's Serenade," by Albeniz, and "Pulcinello" (humorous intermezzo), by Aletto, to which was added an encore, the well known Rachmaninoff prelude. Liszt's Hungarian rhapsody, No. 1 in F, was another composition that received merited applause.

The soloists were Marie Stone Langston, contralto, and Jules Falk, violin virtuoso, who has appeared before the Steel Pier patrons very often. Mme. Langston chose two arias, the "Stride la Vampa," from "Trovatore," and "La Mort de Jeanne d'Arc," Berlioz, as her solo contributions, displaying a voice full and even in vocal texture. She has a pleasing personality, and she was obliged to respond with several encores. Jules Falk showed himself a very praiseworthy artist, offering an excellent rendition of the D minor concerto by Wieniawski; his remarkable finish and elegant manner of rendering this work is altogether original and fascinating. He responded to enthusiastic applause with three encores, including "La Capricieuse" (Elgar), played with piano accompaniment by Joseph S. Lilly. Mr. Falk has good technique, and when not carried away by the fervor of his feelings, produces a pleasing tone of considerable body. He put his best foot forward last night, many expressions of regret being heard because this was his only engagement here this season. "Pomp and Circumstance" (Elgar) brought the evening's program to a brilliant close.

Henry Schlegel, flute, and Edmund Beique, horn, were heard in Titi's "Serenade," playing with artistic knowledge to the orchestra's accompaniment. J. W. F. Leman, conductor, responded to demanded applause with two encores.

A welcome feature with the Leman forces is the artist program offered every Thursday afternoon in the Arcade of the Steel Pier. On June 23 a complete Wagner program was presented, comprising "Le Waisseau Fantome" overture, excerpts from "Lohengrin," scenes from "Die Meistersinger," "Tristan and Isolde," and the "Tannhäuser" March. The soloist was I. De Vitis, trombone, who interpreted "Lo, the Evening Star" very knowingly. The large audience extended an ovation.

The Sunday night concert by Oreste Vessella and his concert band of well-trained musicians drew an apprecia-

tive audience. Sig. Vessella contributed the "Victory Festival" march, by Vesella, which was warmly received. Florence Wallace, soprano soloist, was an agreeable addition.

**Bloomington, Ill., June 15, 1921.**—The special musical event of the week was the recital by pupils of the O. R. Skinner School. The exercises were held in the Unitarian Church. The event also marked the closing of the scholastic year. Mr. Skinner opened the program with an organ solo. The junior orchestra of the school followed with a double selection. The audience was very demonstrative and the students' playing bespoke excellent training. The chorus numbers showed good ensemble work and sound routine. Glenn Dodds played a piano solo with good technique and showed musical ability. Lena McFee, dramatic reader, gave a selection that was warmly applauded, showing that Miss McFee possesses considerable dramatic ability. Mrs. John Grimm has a rich mezzo-soprano voice of brilliant quality; she gave two selections with fine effect.

Bernice Gummerman and George Foster contributed a two-piano selection by Mozart-Grieg. Sixteen year old Helen Craig (called "Bloomington's Galli-Curci") was enthusiastically applauded for her brilliant work; she is only a high school student. Gladys Rogers read a romantic selection; she has a pleasing personality which adds much to her work. Ruth King made an excellent impression with Chopin's selection. At this point in the program there was another number by the chorus. P. M. Somers, head of the violin and orchestra department of the school, presented Virginia McNutt with a gold medal as a prize for excellence in music theory. Prof. B. C. Moore presented the class with certificates and diplomas. The program was well balanced and proved to be most interesting. It marked the close of a very successful year for the Skinner School.

**Boston, Mass.**—(See letter on another page.)

**Chicago, Ill.**—(See letter on another page.)

**Cincinnati, Ohio, June 28, 1921.**—"Lucia" was offered at the second performance given by the Zoo Grand Opera, on June 27, and it is to be sung several evenings during the opening week. It was much enjoyed, the artists giving a fine account of themselves in the first performance of this favorite opera. Regina Vicarino was very clever in the title role, her beautifully clear soprano voice and admirable acting combined to make it a very delightful portrayal. Much credit is due to Salvatore Sciarretti, who sang the part of Edgardo with his rich tenor that was a fitting accompaniment to the title role, while Mario Valle, as Henry Ashton, was very good. The other characters were commendable, and the orchestra was equal to all the demands made upon it.

**Columbus, O.**—(See letter on another page.)

**Houghton, Mich.**—(See letter on another page.)

**Joplin, Mo.**—(See letter on another page.)

**Little Rock, Ark., June 25, 1921.**—The musical event of the week was "Flag Day Celebration," by the Little Rock Lodge No. 29, B. P. O. E. The musical program was under the direction of Oskar Rust, well known violinist of this city. The event was a big success. The program opened with Robyn's Danza Mexicana (violin ensemble). The audience then sang "America," after which followed the prayer, the audience again joining in "Columbia, the Gem of the Ocean." Then came Rimsky-Korsakoff's "Hindu Chant" (violin ensemble), which was followed by a patriotic address, after which the program was closed with a violin ensemble selection from "Rigoletto."

**Rochester, N. Y.**—(See letter on another page.)

**San Antonio, Tex.**—(See letter on another page.)

**St. Louis, Mo.**—(See letter on another page.)

**Tacoma, Wash.**—(See "Music on the Pacific Slope.")

**Tampa, Fla., June 24, 1921.**—Helen Steer-Saxby presented her voice pupils in a delightful recital for the benefit of the Children's Home. The program was one of unusual musical merit, and had sufficient variety to please both the musical critic and the untutored listener. There were several voices that gave promise of attracting attention from a larger musical world than they now command. Several charming ensemble numbers added to the evening's enjoyment.

A week ago the piano pupils of Mme. Saxby were heard in recital and acquitted themselves with credit. Several vocal selections gave variety to the program and were a distinct credit to the high standard for which Mme. Saxby is constantly working.

Katherine Harvey presented her pupils in a piano recital on June 23 to a large audience of interested persons. Although many of these pupils were young and inexperienced in the art, they showed considerable relaxation and poise. A few of the more advanced pupils played numbers requiring a considerable amount of technique and musical understanding, and were warmly applauded.

At a recent examination for entrance to the Students' Department of the Friday Morning Musical five young persons were added to that organization for the coming season.

Three new songs have found their way to the studios of the leading voice teachers and have been warmly approved, both by teacher and pupils. These songs are already well known in the world of song, having been used by many of the well known singers. They are "Love Sends a Little Gift of Roses," by Oppenshaw; "The World Is Waiting for the Sunrise," by Seitz, and "I'd Build a

World in the Heart of a Rose," by Nichols, all published by Chappell-Harms, Inc.

**Vancouver, B. C., June 25, 1921.**—Before his departure for Australia, Mischel Cherniavsky, cellist, was heard in recital. Music lovers welcomed another opportunity of hearing a favorite artist, and the cellist met with gratifying success in music that charmed with its melodic beauty and in numbers that displayed his mastery of technical difficulties. The program included the A major sonata of Boccherini, Popper's mazurka and minuet by Haydn and Beethoven. The recital was under the auspices of the Women's Musical Club.

The second annual festival of the Vancouver-Westminster Choral Union took place on May 31 and June 1 under the patronage of the Lieutenant-Governor, Mayor Gale of Vancouver, and Mayor Johnston of New Westminster. On the first evening Mendelssohn's "St. Paul" was given in the Arena. The chorus of 400 voices sang with splendid effect under the efficient and inspiring hand of T. Tertius Noble, the guest conductor. Reed Miller, tenor, who journeyed across the continent to sing the role of St. Paul, commanded appreciation by the smooth quality and thorough discipline of his vocalism. The local soprano, Edythe Lever Hawes, was received with her usual cordial admiration, and Mrs. Harold Broughton of Victoria proved a fine contralto soloist. Gideon Hicks, also of Victoria, was chosen for the bass part and proved excellent in the role. On June 1, the second evening, Mr. Noble demonstrated his high attainments as an organ virtuoso and his fine abilities as a composer. His program contained Bach's fugue, "The Giant" and gavotte in F, and works of Spanish, English, and Russian composers. Reed Miller delighted the audience with his program numbers and encores.

The Dominion Chautauqua Company gave a series of concerts and lectures on the six days, beginning May 20. The programs embraced a wide range of talent of a high order, and among the musical attractions were the Lieurance Symphony Orchestra, Edna Reed, dramatic soprano, and J. Horace Smithey, baritone.

Nellie Melba has been a guest at the Hotel Vancouver. T. C. Jeffers, Mus. Bac., has been conducting examinations for the candidates for the tests of the Canadian Academy and Toronto College of Music.

Piano pupils of Mabel Melish gave a recital at her residence.

Piano pupils of May Hood, L. A. B., were heard in a studio recital.

The Robertson Studio Club closed its season with a recital on June 21.

**Wahoo, Neb., June 26, 1921.**—A recital of unusual interest was given by Mildred E. Johnson at her home on Monday, June 20. Miss Johnson displayed considerable skill in her playing, and some of her numbers were very well rendered. She is an artist pupil of Sidney Silber. The following were the numbers that constituted her very comprehensive and exacting program: Sonata, No. 1, Weber; "The Pompadour's Fan," Charles Wakefield Cadman; "Souls Bois," Victor Staub; "I Love Thee," Grieg; "Kammenoi-Ostrow," Rubinstein; "Kujawiak," Wienawski; nocturne, Leschetizky; prelude XXII, Bach.

**Wichita, Kan.**—(See letter on another page.)

## Recital at Van Yox Studio

At the tenth invitation recital given by Theodore Van Yox in his spacious studios at 22 West Thirty-ninth street, on Thursday afternoon, June 30, six of his pupils appeared. The program opened with a group of four songs—"When Love Is Done," Ferry; "The Stars Have Eyes," Sanderson; "Sunrise and You," Penn, and "Tommy Lad," Margetson—beautifully sung by Harry Kemp, tenor. This same singer later gave another group comprising "Sylvia," Speaks; "Who Knows?" Stickles; "Moirs," Depen, and "Keep on Hopin'," Maxwell.

Lucy Viola Seidler, contralto, contributed "Un doux lien," Delbrück; "L'Heure Exquise," Hahn; aria, "O mi Fernando," Donizetti; "Her Rose," Coombs; "The Bells of Youth," Speaks, and "The Cry of Rachel," Salter. The Lyric Male Quartet, consisting of G. L. Burwell, first tenor; William H. Hyatt, second tenor; Harold Myer, baritone, and Albert Fischer, basso (all pupils of Mr. Van Yox), charmed the audience with two groups—"Deep River," Lucas; "Ye Banks and Braes," Buck; "Kentucky Babe," Foster; "Ashes of Roses," Hawley; "Carry Me Back," Foster; "Mother o' Mine," Burleigh, and "Old Uncle Moon," Leroy.

## Acadia Ladies' Seminary Conservatory Notes

Louis Bennett, the Boston baritone and teacher, has been engaged as guest voice teacher at the Acadia Ladies' Seminary Conservatory of Music, of Wolfville, N. S., during the summer master school. Frank E. Marsh, Jr., will head the piano department, and William Arthur Jones, the Welsh tenor and conductor, has been secured to head the voice department of the conservatory for the season 1921-22.

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